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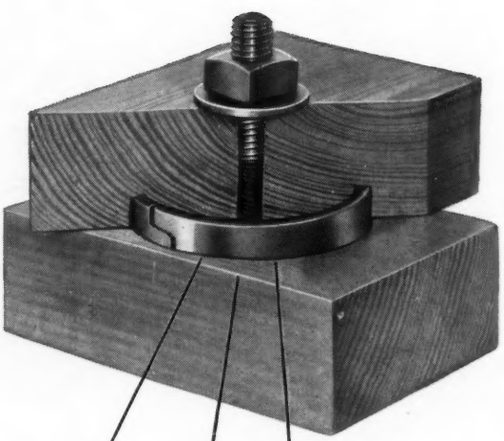

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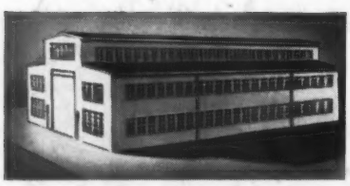

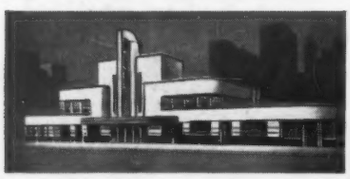

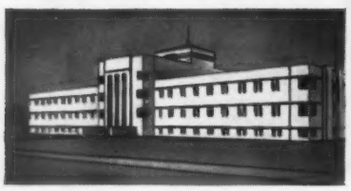

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COVER DESIGN BY *GUSTAV JENSEN*

PENCIL POINTS

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R. Penleigh Boyd's editorial here reprinted from SMUDGES, published monthly by the Architectural Students Society of the RVIA in Melbourne, Australia, will perhaps shock many of our readers. But this is *by no means an impossible forecast* of the situation a few years hence in this country, UNLESS ARCHITECTS ACT NOW. Their Future is being determined Today.

S M U D G E S

DEATH OF THE ARCHITECT

One dawn last December, Japan attacked U. S. bases without warning, and the Pacific was set afire. Today Australia waits, the flames engulfing her neighbouring islands, licking towards her shores. Australia waits, knowing that tomorrow she may hear for the first time the roar of bombers and bombs; may see for the first time flames and death and horror in her own cities.

For two years the profession of Architecture has been clinging to its Collins Street offices by stringing out petty jobs, as a man hanging over a jagged ravine grasps a tuft of grass at the edge. That day, last December, someone kicked away its fingers.

Let us examine the remains that today lie in the valley.

The position of the profession now cannot be gauged by statistics of the number of architects still in practice, the number of draftsmen who will be privately employed if defense work is forthcoming; it can best be judged by the attitude of the practitioners still clutching their offices together—and more pertinently, by the attitude of the potential practitioner of tomorrow—the student of today.

The young men of architecture know that the profession is, for good or for bad, gone for good.

It died because in peace it could not produce good architecture; in war it could not provide worthy national service.

The typical client is blamed for the former, the Government for the latter. It is of little importance what the difficulties were; the test was whether the profession could surmount them. Everybody knows it could not.

The young men have left the profession. They were torn away, it is true; but today they care little. They cannot see ahead the future that once kept them toiling in the small hours of the morning on proportion-theories. They cannot see themselves, as they once envisioned, in the consulting room with a client who wants a 16 square house.

They do not see the architectural profession in the future that appears so dimly ahead. They do not see a thousand small self-satisfied offices, backbiting, jealous, cutting each other out under a mask of 6 per cent. They do not see a Georgian home for a pundit, a Tudor palace for a newly-rich. They do not see an architecture ruled by money.

Neither do they see an extension of the present type of Government Architectural departments, glorified private practices producing inglorious architecture.

They see, in the birth of a new world after the war, an architecture ruled by the same principle that must surely rule the whole of that world—Plan. The principle is as clear and inevitable as the details are as yet indistinct. There will be a National Planning Committee; beneath it will be district planning units; beneath them the designers, who are neither architects nor builders, but both.

There will be schools for architects which teach building. There will be permanently established research laboratories to investigate and produce new techniques.

Yesterday's world denied architecture. It was an afterthought; a nice thing (like poetry) for those who like that sort of thing.

Tomorrow's world will start with planning, will flourish through architecture. With the passing of the architect, architecture will be born to the earth.

The architect is dead—Long live architecture!

THE BURNING EDITORIAL reprinted on the facing page comes from a country under the direct and immediate threat of active attack. Such conditions are conducive to clear perception of realities. We, who have not yet fully faced these realities, will do well to ponder the significance of the statements from "down under." If you find in them a note of pessimism concerning the architect as he has been, you will likewise observe a confidence and faith in the future of Architecture.

The architects of this country, together with all other classes of people, are undergoing a test. It is a test of character upon which may depend the outcome of the War. As Hitler perceived in the beginning, and as his opponents discovered later, this War is no war between nations. It is rather a revolution reaching into each country to divide it and reaching into each man to intensify the struggle between his good and bad impulses. Under the stress of this War, the true character of each man will be inexorably revealed. In meeting the present situation he will be dominated either by the mean and selfish side of his nature or by the generous, warm-blooded spirit of sacrifice. It is too late to change our characters now at a moment's notice. We are what we are and our behavior will show it up.

Will the majority of architectural men rise to the occasion and prove their sincere desire to serve their country and its people? In order to do this many of them must modify their habitual ways of doing things. Many of them must close their offices and accept salaried jobs in Government bureaus or in big corporate organizations. Many of them must serve in the technical branches of Army and Navy. Many of them must find places in other things than architecture. Some, of draft age, will be drawn into active military service.

These things are regrettable, but they must be faced. They are inherent in the situation. We will fight as hard as we know how for the principle that the skills of the profession must be applied effectively in the architecture of our national Victory and that where they are not needed in the Victory Program, they must be applied to prepare for the postwar period.

Whatever may be his lot, let each architectural man look forward, not back, determined to be ready for the inevitable time when Architecture will become a more vital part of the social fabric than it has been in our memory.

GIVE US A MAN!

AS FAR BACK AS NOVEMBER, 1940, and on several subsequent occasions, we have urged that the building industry be coordinated and treated *as an essential unit* in the prosecution of the War Production Program. We have urged repeatedly that *there should be a single powerful authority* in Government vested with control over the allocation of the building industry's resources and given responsibility to keep them replenished and ready for action where needed.

Toward the end of 1941, the OPM recognized, somewhat half-heartedly, the need for some sort of coordination and appointed a "Construction Industry Advisory Committee." We inquired several times for a statement from OPM naming the members of this Committee, giving the date of their appointment, and establishing its functions. We were told that no announcement would be made and that the Committee was "merely informal." As near as we have been able to discover in the ensuing months, the Committee has been inactive, infrequently consulted. It has had no authority and no assurance that any of its "advice" would be heeded.

Again we urge upon the Government agency now known as WPB that it recognize both the importance and the essential unity of the building industry by creating that "single, powerful authority" to coordinate and direct it.

The industry itself is far flung. It is loosely organized. It is divided into many parts. It cannot by itself take the initiative as a body. It needs direction from above, from men who have access to all the facts of the general plan and are thus in a position to determine the most efficient utilization of the industry's forces.

As things stand now, in spite of a huge construction program (running fifty per cent behind schedule, according to Sullivan Jones), there remains a large force of architects, engineers, builders, sub-contractors, and building labor not being used. The situation should have been taken care of before this. The need becomes more imperative day by day. The sooner a construction authority (with powers analogous to those of Donald Nelson, though on a smaller scale) is created, the better. *And let there be a single man at the head of it—a far-sighted, impartial man who understands the building industry and the importance of preventing its disintegration. Anything less than this will only continue the present inefficient confusion.*

OUR READERS are asked to be patient when the magazine does not appear promptly. War-time conditions are causing delays beyond the control of editors. Postal deliveries have been subject to unpredictable delays and we hardly need to add that technical publications attempting to inform readers on subjects relating to the Victory Program have had their publication schedules knocked awry by censorship procedure.

★ ★ IN TIME OF **WAR** PREPARE FOR **PEACE** ★ ★

Is post-war planning incompatible with the War effort? Are these two things to be considered as ALTERNATIVES? *Must we choose* between two essentials to the Nation's safety? Or can we have both?

The British have for two years defended their homes from a holocaust of German attack. Their preoccupation with the War has been far greater than ours. But the British have deemed it wise while carrying on a life and death struggle, to make operative an intelligent postwar planning program – utilizing that residue of architectural and other technical skills not required for either present defense or future attack.

WHEN 100% OF THE NATION'S PLANNING SKILL is called for by the War effort, then, AND ONLY THEN, will postwar planning be inconsistent with an all-out drive to Victory!

The things the British are doing to modernize the building industry, so it will no longer be the most backward segment of their economy, are things undertaken with a LONG-RANGE PROGRAM IN MIND. Sir Ernest Simon of the Ministry of Works and Buildings has drawn a plan for a 30-year program for the rebuilding of Britain! Outside of the Government there are a number of private agencies that are also making a contribution to postwar planning in England.

It was the considered opinion of the twenty-four world famous authorities who met at FORTUNE magazine's 10th "Round Table" that *perhaps the greatest single outlet in America for postwar investment and employment lies in housing and urban development. . . . If nothing is done actively . . . until after the War, a great opportunity to absorb workers will be lost.* The men who subscribed to this conclusion were representative of the highest type of economic thinking that could be assembled for the purpose of considering the after effects of World War II.

Yet some of the pundits who represent the American people in the halls of Congress referred to the Beiter Bill as "intellectual boondoggling"! The House defeated this bill on February 19th. The bill provided for funds to be utilized by the National Resources Planning Board, an important aspect of whose activities vitally concerns the successful development of plans for that very same *housing and urban development!*

These Congressmen who pompously condemned postwar planning as boondoggling are members of the same congressional set that boondoggled away precious months fighting against necessary steps of preparation for the contingencies of war. They are the same men who voted pensions for themselves at a time of national sacrifice, and who have done everything they could think of to obstruct and frustrate the building up of our national unity and our war organization. Boondoggling indeed!

To say that all those who oppose American postwar planning are impelled by selfish or otherwise suspicious motives would be to do a great injustice. Some of the objectors are undoubtedly shortsighted. Still others are possibly autointoxicated by the intense exertion of their own theatrical flag-waving. No one who opposes postwar planning NOW, however, if he will completely inform himself and honestly evaluate the evidence, can take issue with the clear logic of the following statement by the Honorable James J. Davis of Pennsylvania, who says:

"First and foremost there must be an all-out effort in the discharge of our vital obligations to the Nation at this time of its great need. The war abroad can only be won on the industrial front.

"But second, we should keep in mind in our determination to win the War, that this is not an 'end' objective. National security, the preservation of a representative democracy, with free enterprise as an instrumentality of national progress—that is what we are fighting *for.*"

FORTUNE has said:

"Each time that Peace is born again into this world there is rejoicing. The people who wake to find it sleeping on their doorstep celebrate.

"And then the troubles begin. War machinery stops. Production sags. Prices slump. There are mouths to feed. There are debts to pay, and to collect. The boom is over. We are walking down Normality Street once more, and the concrete is hard and cold underfoot.

"Peace is far from being born, at the moment. The indications are that we shall have ample time to prepare for it. And if we begin to prepare now we *may* be able to justify two wars in one generation."

WHEN TODAY WAS TOMORROW, men failed to prepare for it. Now, panicked by Pearl Harbor, shall we fail to prepare for the time when TOMORROW WILL BE TODAY?

TURNER CONSTRUCTION COMPANY

GRAYBAR BUILDING
420 LEXINGTON AVENUE
NEW YORK

FOUNDED 1902

BOSTON
PHILADELPHIA

March 24, 1942.

Pencil Points,
#330 West 42nd Street,
New York, N. Y.

Gentlemen:

Subject: Post-Emergency Adjustment.

I believe that in general more grief results from too little planning than from too much planning. This applies to Government, business and even to personal affairs. We are always too engrossed with the present to worry sufficiently about the future.

I agree that our all important job today is the winning of the war and we should not be diverted from this objective. But, are there not many wise heads who, while they would like to be helping the war effort, are not being given the opportunity, largely because younger men are being sought? I am strongly of the opinion that helpful planning by such men can be accomplished without sacrificing the war effort. Everybody surely pictures an almost chaotic situation when Peace suddenly stops the wheels of war production.

I am also of the opinion that it is the positive duty of every leader of Government, business and labor today to support a program of planning to avoid as much as possible the distress that is almost inevitable without it. We should urge all the organizations within the Building Industry to establish a national body to make studies and to formulate a post-war program for our own segment of the national economy.

Many fear that such a national body might be more concerned with the changes in our capitalistic system than in formulating a program that would preserve it. Such fears may have justification, but we all must use our influence toward the prevention of such a trend, if there is such a trend, rather than let the fear prevent any action. I believe our Government is in a mood to proceed along sound lines both as to legislation and as to personnel intrusted with such a program and we should give it our support.

Very truly yours,

J. Archer Turner
President.

JAT.M

MEET BLANDFORD OF NHA

The venerable brick and brownstone building at 1600 "I" Street has a brand new black and bright gold sign by its entrance proclaiming it to be the home of the brand new NATIONAL HOUSING AGENCY. We entered to see, by appointment, the brand new Administrator inside—Mr. John B. Blandford, Jr. We found a man of forty-five, ruddy-complexioned, black-haired, and in the pink of vigorous health. Here was the man labeled by President Roosevelt as a young man of amazing administrative ability. His new assignment is to bring order out of what has been an ever-increasing chaos of separate Federal agencies dealing with different aspects of the National housing picture. To succeed in this he will need all the strength and firmness he possesses, for he will be assailed by the importunities of all the divergent interests that have pulled in so many different directions to have their own way about housing.

In our opinion, based on what he has already done, Mr. Blandford has the capabilities required for the job. His experience since graduation as a mechanical engineer from Stevens Institute of Technology has included service as an engineer with the Texas Company in Texas and Virginia; as Assistant to the City Manager of Petersburg, Virginia; as Director of Governmental Research in Newark, New Jersey, and later in Cincinnati; and as Director of Public Safety in Cincinnati. From 1933 to 1939 he was General Manager of the Tennessee Valley Authority. From 1939 to the date of his new appointment, he was Assistant Director of the Federal Bureau of the Budget. In all of these positions he has demonstrated exceptional ability as an executive and coordinator. His success in this field is based on an unusually well developed understanding of people, plus a keen and logical mind.

We asked him about the set-up of the new agency, the division of its functions, and its future policies so far as they could be formulated at this time. It is hardly necessary to point out that organization of the Agency is requiring a good deal of his time and must proceed to a definative stage before any but broad policies can be stated.

The division into three operating bureaus has already been well-reported in the press. The divisions are known as the Federal Public Housing Authority, the Federal Housing Administration, and the Federal Home Loan Bank Administration. They are headed respectively by Commissioners Herbert Emmerich, Abner Ferguson, and John Fahey. Mr. Emmerich supplants Leon Keyserling, former Acting Commissioner, now General Counsel for NHA.

These three operating divisions are under the direction of the central administrative group headed by Mr. Blandford. The administrative functions include coordination of the whole Agency, policy making, determination of need for housing, and programming of its activities. There will probably be set up as accessories to the administrative group several sections for research in housing and urbanization and in building technology.

There has been a great struggle between the advocates of temporary war housing and permanent housing for war workers so planned that it could be used after the war. Mr. Blandford is not likely to yield to the urgings of either group of enthusiasts, preferring to base the decision upon each project on the circumstances surrounding it. He mentioned two special considerations which will affect these decisions; namely, the very real shortage of certain building materials and the transportation of workers to and from their places of work as affected by the gasoline and rubber shortages. Definitely, however, the housing for war workers is regarded as one of the most urgent needs of this time and *nothing will be permitted to interfere with or delay the carrying out of the program.*

We asked about community facilities, schools, shops, community centers, etc., the absence of which has given rise to very serious difficulties in some of the projects already built. Mr. Blandford is definitely aware of the *absolute need* for these items in any sensible housing program and may be depended upon to cooperate closely with FWA, officially designated to provide these facilities.

The regional set-up already established by the USHA will be taken over and strengthened by the FPHA. So far as possible it will be the developing policy to select architects, engineers, and planners through the regional offices rather than through Washington. Similarly the regional offices of HLBA and FHA will be strengthened and tied in with the new regional offices of NHA where need will be determined and the housing programmed.

Mr. Blandford expressed a strong intention to consult the people of the localities involved in future housing projects. He is conscious that much trouble has been caused in the past by arbitrary decisions, made in Washington, which were resented by the local communities. In this desire for cooperation with local people he is following a direction which he found most effective in the successful and harmonious development of the TVA, where the field organization becomes thoroughly acquainted with local conditions, basing decisions on real understanding of local points of view.

We left with a firm conviction that a strong hand, directed by a liberal and practical mind, has been placed in a position to guide the development of housing in this country. The War has made more people than ever conscious of the real need for adequate homes for all, built into well-planned communities. The post war period will bring with it the greatest job of national rehabilitation that has ever confronted us. It is well to know that there is at last a unified agency that shows consciousness of the impending need and determination to prepare for it by and through the performance of its immediate function. K.R.

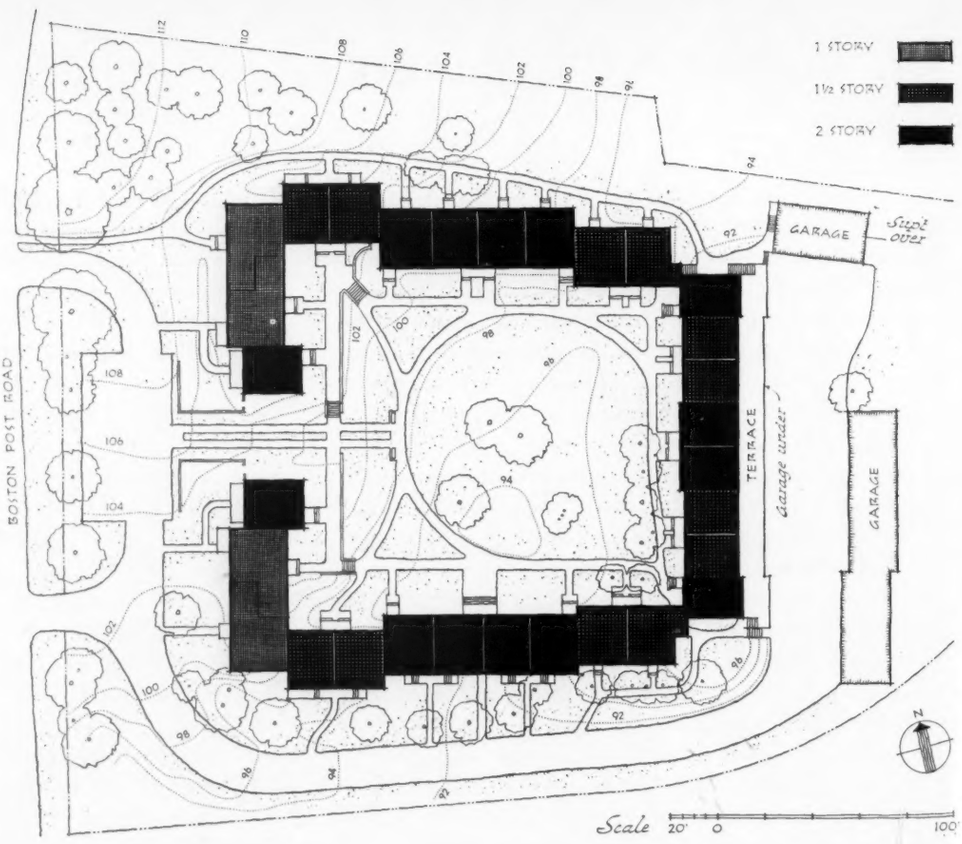
SUSSEX GARDEN APARTMENTS

BY HOLDEN, McLAUGHLIN & ASSOCIATES, ARCHITECTS

The Sussex Garden Apartments, a 30-family building at Rye, New York, was designed by Holden, McLaughlin & Associates, Architects, of New York, for Caroline Craig Darlington and Charles F. Darlington who desired to convert an obsolescent suburban property which they owned into a modern rental investment. The program seemed especially feasible because the site was convenient to Rye schools and the railroad station; the rolling land also being enhanced by a number of fine shade trees and well-grown shrubbery that had been cultivated for a quarter of a century as a residential setting. Here is an instance of the changing status of many of the older places on thoroughfares of once-exclusive communities – those aging homes that now seem to the motorist speeding past to have only the air of stagnation rather than the dignity of repose. Although a new use was found for the land, the architectural character of Sussex Garden is in key with that of the private homes on either side.

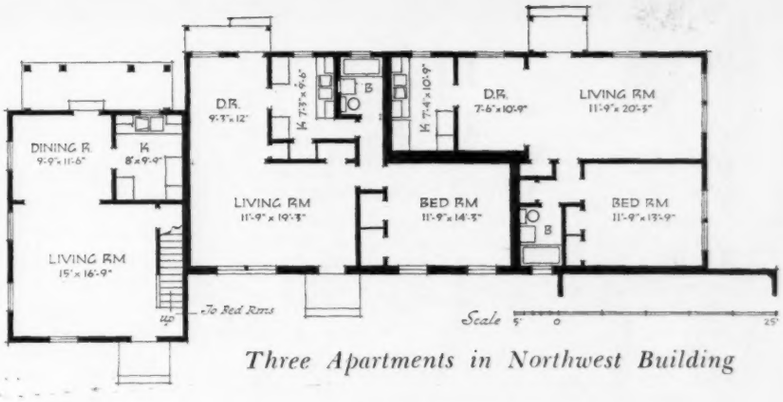
This particular site, fronting on the Boston Post Road, with right-of-way of the New York, New Haven & Hartford Railroad as well as the right-of-way of the proposed Pelham-Portchester Parkway at the rear, suggested a solution that would create a sheltered private area for residents of the apartments and their guests. Since it was desired to provide acoustical obstructions to the intermittent noise of the railroad as well as the traffic on the Post Road, and also to preserve the fine shade trees on the property and the general contours, the quiet interior court seemed a logical solution. The buildings on the west side, facing the Boston Post Road, were made one-story units to keep them below the line of noise from the traffic. In addition, a driveway, visitors' parking area, and a high screen of evergreens were introduced between the buildings and the Post Road. The Apartments of the east unit at the rear of the property were given a different baffle treatment. An outer row of garages was constructed to serve as a sound buffer between the building and the near-by railroad. Sound from the garage court itself is cut off from the dwellings by a broad terrace extending over the inner row of garages.

The plot plan of this 30-family project (right) indicates the careful disposition of the various units to preserve the fine shade trees on the property. The upper left corner of the quadrangle, as shown here, was the site of an old-fashioned house that faced Boston Post Road, and was representative of the older places in this suburban community. Between the one-story units at the front of the project (photograph above) and the heavy traffic on the Post Road, the architects put in a generous planting plot and a "baffle wall" of Douglas firs



SUSSEX GARDEN APARTMENTS—A SUBURBAN RENTAL GROUP

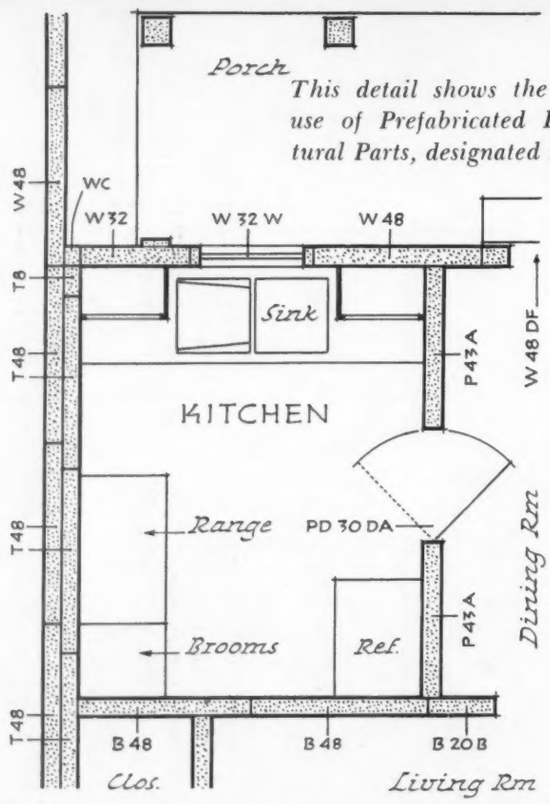
Only pedestrian walks were introduced within the quadrangle—automobile circulation being directed around the south side of the group of buildings. The dwellings have both front and rear entrances so that this provision for privacy does not interfere with their accessibility. (Photographs of the project are by Rodney McCay Morgan, New York)



Three Apartments in Northwest Building

Privacy of the interior quadrangle was further guaranteed when the architects kept automobile circulation entirely outside the buildings—around the south side to the garage court in the rear. It should be noted, however, that a sufficiently wide entrance to the quadrangle was provided on the west side so that fire-fighting apparatus, ambulances, or other vehicles required in emergencies could reach any one of the dwelling units. The garage court also is used as a service court since the laundry, the superintendent's office, and the heating plant all are located, together with the inner row of garages, under the east unit. Ample space for storage is provided for in a large cellar under the south unit.

The construction of this project involved the use of a number of basic units prefabricated by American Houses, Inc. It is the third project in which the architects have applied the principle of prefabricated design to a group of cottage-type apartments, where individuality of units is emphasized by separate entrances and omission of public halls. The builder was Arthur Olson, Inc., of New York, and Sussex Garden is owned and operated by Sussex Garden Corporation, of which Alice Darlington is president.

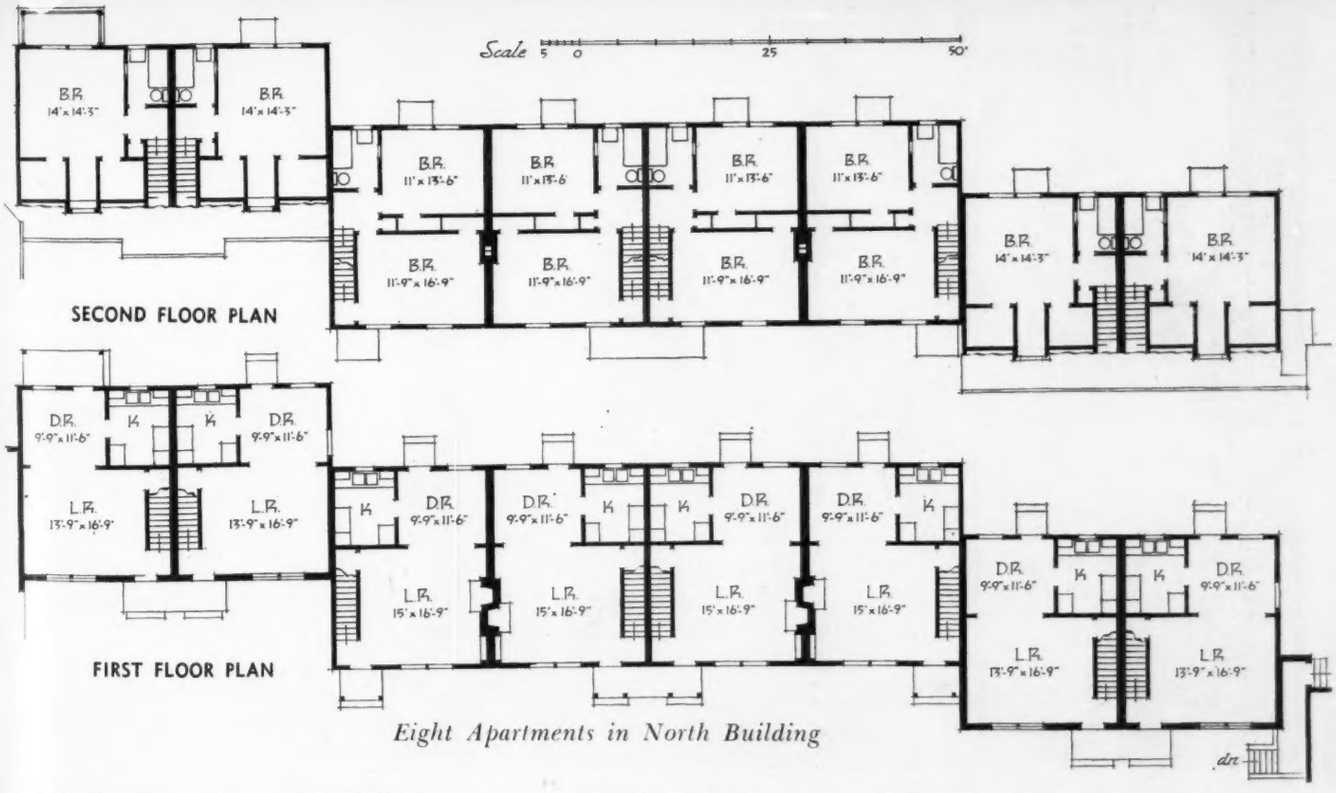


This detail shows the Architects' use of Prefabricated Basic Structural Parts, designated by numbers

MATERIALS AND EQUIPMENT

FOUNDATION	Concrete block
FLOOR STRUCTURE	Common Douglas Fir framing; 5-ply sheathing grade Douglas Fir plywood subfloor
WALL CONSTRUCTION	*Asbestos shingles* on walls facing court; *asbestos siding* on walls outside court; *brick veneer* accents on end and center units. (American Houses, Inc., basic structural parts)
WINDOWS & DOORS	Wood sash, etc. (American Houses prefabricated construction)
FLOORS	White oak; *linoleum* in kitchen and bathroom
INTERIOR WALLS	*Plaster* on plaster board lath; *tile wainscots* on metal lath in baths
CEILING	Plaster on metal lath
PAINTING	Porches and exterior trim only
HARDWARE	Brass plated
HEATING	Recirculated hot water system with separate pump and thermostat in each apartment; oil burning heater
LIGHTING	BX cable; residential fixtures
ROOF	Bangor black slate
OTHER EQUIPMENT	Refrigerators, combination sinks, shades, laundry equipment, ranges

SUSSEX GARDEN APARTMENTS—A SUBURBAN RENTAL GROUP

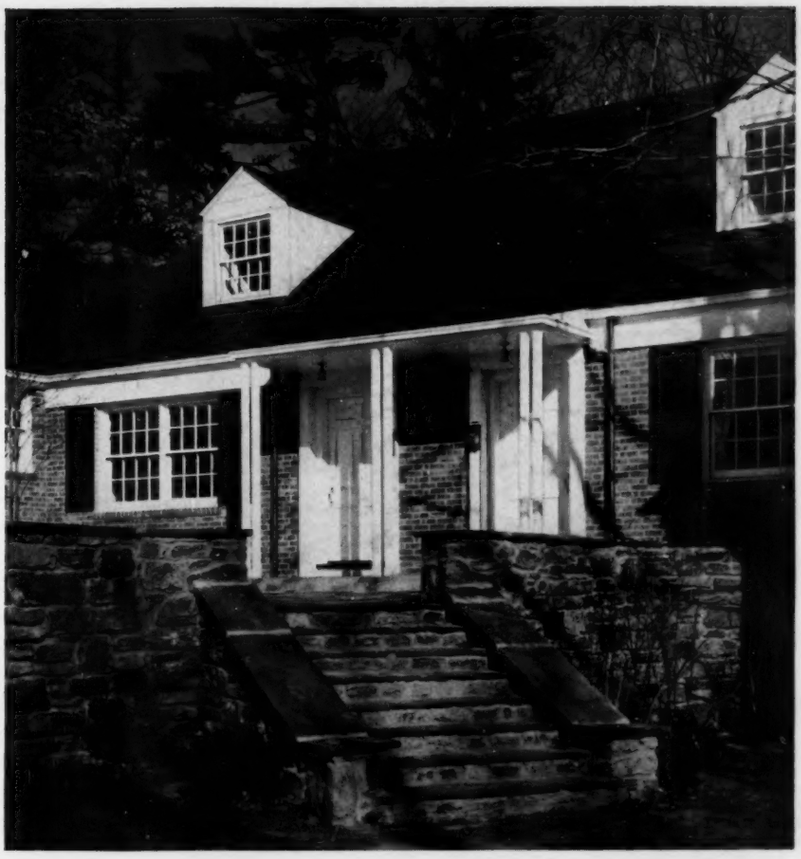


Eight Apartments in North Building

HOLDEN, McLAUGHLIN & ASSOCIATES, ARCHITECTS, NEW YORK

Bordering the south and east sides of the Sussex Garden property is the right-of-way of a proposed Pelham-Portchester Parkway, so the architect's thoughtful handling of the south façades (photos above and left) will not go unnoticed by passersby. There is variety in the roof treatment, where the ventilation louvers were used as decorative accents, and in the rear porch entrances of the apartments, each given individuality. The roof is Bangor black slate and the siding is asbestos

SUSSEX GARDEN APARTMENTS—A SUBURBAN RENTAL GROUP

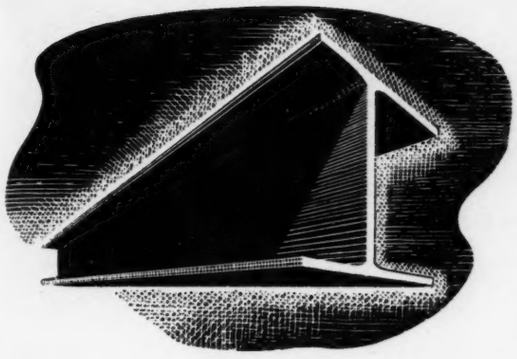


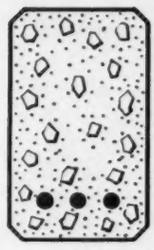
Within the quadrangle, field stone walls and broad steps (right) dramatize the various levels of the site. Brick was used to emphasize the end and center motifs, contrasting effectively with the asbestos shingles on the walls facing this sheltered area. The dwelling units of the east section at the rear of the project are protected from noises in the garage court by the introduction of a broad terrace above the garages. In addition, the outer row of garages (from which the lower photograph on this page was taken) also was built as a noise baffle

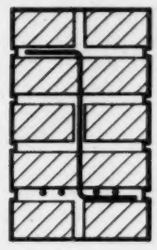
HOLDEN, McLAUGHLIN & ASSOCIATES, ARCHITECTS, NEW YORK

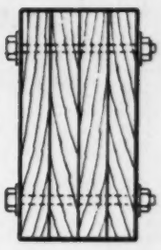
The pleasant scale of the interiors of the dwelling units is evident in the photographs here showing one of the living rooms, looking toward the dining room (above) and toward the entrance and stairway (left). The walls are plastered on plaster board lath—metal lath being used on the ceilings—and floors are of white oak. In the kitchens and bathrooms, floors are covered with linoleum and the walls in the bathrooms are tiled. The apartment shown here was furnished as a model apartment. (Photographs by Morgan)

SUSSEX GARDEN APARTMENTS—A SUBURBAN RENTAL GROUP









WHAT *CAN* WE USE?

Most of the accompanying suggestions do *not* involve substitutes; they do concern alternate methods, many of them equal to or better than established practice, all designed to minimize the use of scarce materials. Varying conditions, local and national, make precision impossible. Accordingly, the table is inspirational rather than mandatory. However, it embodies the current WPB Critical List as well as recommendations of other government agencies, few of whom have "approved" lists though all now permit variation from standards.

In developing and rediscovering such construction methods we may well find ourselves fostering better practice—rooms, fixtures, structural members may be redesigned for modern requirements. For instance, a single-family Victory House, says WPB, can have warm air heat only. To use efficiently the restricted types and small sizes of heaters permitted, the Victory House, speaking bluntly, *must* be insulated, double-glazed, and designed spatially so that heated air can circulate freely. War is doing to the lowest-cost house what twenty years of peace failed to accomplish.

The table deals with construction only; data on equipment will follow in the future. And the future may bring absolute bans on some items, or more types of buildings. Until it does, however. a broad principle to follow in designing everything from foundations to weatherstripping is: *Eliminate metal, rubber and cork!*

STRUCTURAL LOCATION	CONSTRUCTION RECOMMENDED BY: VICTORY HOUSING AGENCIES	VETERAN'S ADMINISTRATION
CEILINGS & SOFFITS		
Lath and plaster	Non-metallic lath wherever possible; paint-dipped ferrous lath permitted only for fire-resisting construction and then only if gypsum lath is not permitted. No horizontal corner beads permitted.	Wood lath and plaster.
Suspended	.....	Not permitted except to conceal plumbing; for this use wood furring, gypsum lath and plaster.
CHIMNEYS[1]	Non-reinforced masonry unless required for large installations or earthquake resistance; flue-liners advisable.	.....
DOORS (See "Hardware")		
Cabinet	Flush doors without pulls or knobs are preferred.	.....
Closet	If essential, make light in weight.	.....
Exterior	Use wood, with minimum glass; glazing points are scarce.	.....
Fire (including frames and bucks)	Wood core, 30 gage ferrous sheet metal covered, permitted in multi-family dwellings where required by code.	Kalamein doors; Kalamein or pressed steel bucks.
Garage	Hand-operated only.	.....
Interior	Omit where possible.	Wood.
DUMBWAITERS, ELEVATORS	.....	No substitutes for standard cabs, cables, doors, etc., including all equipment and controls.
EXPANSION JOINTS	.....	Copper.
FIREPLACES	Ferrous uncoated metal dampers; omit metal throats, dampers if possible, linings; use masonry lintels.	.....
FLASHING	Compo, where possible; design without breaks, etc., to reduce amount needed; where essential, up to 26 gage phosphate treated or galvanized iron, 1¼ oz. per sq. ft. (total) zinc; or 2½ lb. hard lead; 4 lb. soft lead.	Steel, coated with baked-on pitch.
Fittings, hangers, cleats	Galvanized iron where exposed to weather, otherwise no metallic coating.	.....

STRUCTURAL LOCATION	CONSTRUCTION RECOMMENDED BY: VICTORY HOUSING AGENCIES	VETERAN'S ADMINISTRATION
FLOORS		
Construction	*Concrete:* Use thicker slabs, deeper beams, to minimize reinforcing; use highest permissible steel stresses; use concrete block, etc., for bar chairs, spacers, etc. Lay lowest floor directly on grade, and design so reinforcing can be omitted. Use reinforced concrete saddles for bearings under beams where possible.	Concrete beams and slabs (wood forms) or hollow tile and concrete.
	Wood: Use wherever possible. Omit all plywood.	.....
	Steel: Following accessories only are permitted—bearing plates under 6 lb.; joist hangers in multi-family dwellings only.	.....
Finish		
—rubber	Eliminate.	Eliminate.
—terrazzo	Reduce weight of finish to minimum.	Plastic divider strips except in hospital operating suites, where brass is required.
—tile	Eliminate reinforcing in bed where possible.	.....
—wood	Use where possible.	.....
FOUNDATIONS		
Footings, walls, columns, piers, etc.	Reinforcing permitted in masonry only where variable soil conditions require, for earthquake resistance, for multi-family structures over 2 stories, or in Puerto Rico and Virgin Islands. Use highest steel stresses permissible; design structure (i.e., concrete) to minimize amount of steel needed. Substitute mass concrete or masonry, unreinforced, (columns, piers, walls, footings, etc.) for steel, lally columns, reinforced concrete.	.....
FRAMING MEMBERS AND SYSTEMS		
Beams, Struts[3], purlins	Use wood or reinforced concrete.	Wood, for roof construction.
Columns[4]	Use wood or mass concrete, masonry, etc.	.....
Lintels	Use masonry arches for all except masonry veneered walls over wood—in these, steel angles are permitted. Reinforced concrete okay if essential.	.....
Trusses[3]	Use wood trusses, with or without metal connectors; use reinforced concrete only where required for earthquake-resistance, etc.	Obtain central office advice.
Miscellaneous	Anchors, dowels, cleats, timber connectors, bolts, tie rods, etc., joist hangers—okay in quantities small as possible.	Asphalt-coated steel ties, etc.
HARDWARE		
Builders'	Federal specifications, modified: Use plastics, glass, etc., where possible; prefer ferrous to non-ferrous metal where metal is essential. Omit all unessential items. Omit unessential doors, reduce number of butts per door to minimum; if closet doors needed, use lightweight cupboard type on pivots, with bullet catches, wood knobs.	Current Emergency Alternate Federal Specifications, except omit brass trim.
—Letterboxes	Permitted only for multi-family dwellings, then of steel or cast iron only.	.....
Rough		
—Anchors, sill	Perforated strap iron, embed in foundation and nail to sill.	.....
—Area Gratings	Omit now, install later.	.....
—Nails and Screws	Zinc coating okay in Hawaii, optional for roofing and sheet metal elsewhere; electrolytically zinc-coated optional for external wall finish; iron, non-metallic coating in general.	.....
—Roofing Nails	Cement coated.	Zinc-coated steel.
—Ties	Cement dipped, metal.	.....
INSECT SCREENS AND SHIELDS		
Screening	Full length permitted, but eliminate where practicable (for addition later); or use ½ slide screens for sash; ½ screened, ½ solid doors; wood frames and painted steel or thin coat galvanized wire only permitted.	Wood frames, bonderized steel wire.
Termite Shields	Same metals as flashings, but attempt to eliminate by proper design; metal permitted only in Florida, Alabama, Mississippi, Louisiana, Texas, Hawaii. Extend flashing to form shields where masonry slabs on grade abut wood construction.	.....
INSULATION		
Acoustic	Lathing devices of iron with no metallic coating permitted where codes require sound insulation.	.....
Thermal	Required to maintain low heat loss required for approved types of heating systems; mineral wool or glass wool preferred. Omit metal foil.	Rock-cork, or fiber board.
LOADING PLATFORMS	Wood or concrete.	.....

STRUCTURAL LOCATION	CONSTRUCTION RECOMMENDED BY: VICTORY HOUSING AGENCIES	VETERAN'S ADMINISTRATION
PAINT AND WOOD PRESERVATIVES		
Exterior } Interior }	Avoid zinc pigments. Omit aluminum paint. Substitute creosote for preservatives using zinc on all surfaces not requiring additional painting.	.....
PROTECTION		
Fire	Devices, such as exit devices, fire-door fixtures, etc., where required by fire regulations: ferrous metal, no metallic coating.	.....
Lightning	.....	Copper.
Termites	See "Insect Screens and Shields."	.....
X-ray	.....	Lead.
RETAINING WALLS	Mass concrete or masonry, unreinforced unless earthquake-resistance essential.	.....
ROOF CONSTRUCTION AND FINISH	Wood frame construction. Built-up roofing, wood or compo shingles, slate, etc. Gravel stops of wood plus 50-lb. felt; omit copings or use masonry, compo, etc. Omit items requiring metal.	Wood frame construction.
Gutters, leaders	Use wood gutters or wide eaves to eliminate them; ½ rd. gutters, galvanized iron 26 gage maximum if essential; standing gutters built of wood and membrane are permissible; scuppers and downspouts (if essential) may be galvanized iron—omit where possible. Galvanized iron strainers only for leaders connecting to sewer.	.....
Ventilators	Metal as for gutters. Eliminate if possible.	.....
SKYLIGHTS	Wood sash.	Wood sash.
STAIRS		
Carriages	Wood for single-family; reinforced concrete for multi-family over 2 stories high; steel only if concrete not permitted locally.	Reinforced concrete.
Rails	Wood; steel if essential in multi-family dwellings over 2 stories high; prefer reinforced concrete to steel if permitted.	Wood.
Treads, Risers	Wood or concrete as for "Carriages."	Terrazzo finish, omit metal nosings, round juncture of treads and risers.
WALL CONSTRUCTION AND FINISH		
Exterior finish	Do not use stucco if it requires metal lath base; if essential, use nonferrous-coated metal lath except California from San Francisco south.	.....
Framing	Wood.	.....
Interior finish	Wood grounds and screeds, non-metallic lath and plaster except where fire regulations require, and except for bedding tile, for cement plaster in baths; galvanized lath not permitted at all. Vertical corner beads only; paint-dipped generally, galvanized only for severe exposure. Corner reinforced 2½″ on each face of internal angles or where two types of plaster abut.	.....
Masonry, solid	Stone, brick, block or concrete without reinforcing.	.....
Masonry, veneer	Wood frame, ferrous ties with bituminous coating.	.....
WATERPROOFING		
Foundations } Floors at grade } Spandrels }	Non-metallic waterproofing or dampproofing; membrane.	Membrane generally.
Shower pans	Membrane.	Membrane generally.
WEATHER-STRIPPING[5]	Non-metallic.	Obtain central office advice.
WINDOWS AND GLAZED OPENINGS		
Frames and Sash	Double-glazing advisable.	.....
—Casements	Wood; only 1 fastener per pair of casements.	
—Double hung[5]	Wood; weights or balances for ferrous metal permitted.	Wood, except where fire hazard exists; consult central office about steel here.
Glass Block	Okay but set in wood frames, omit metal reinforcing.	.....

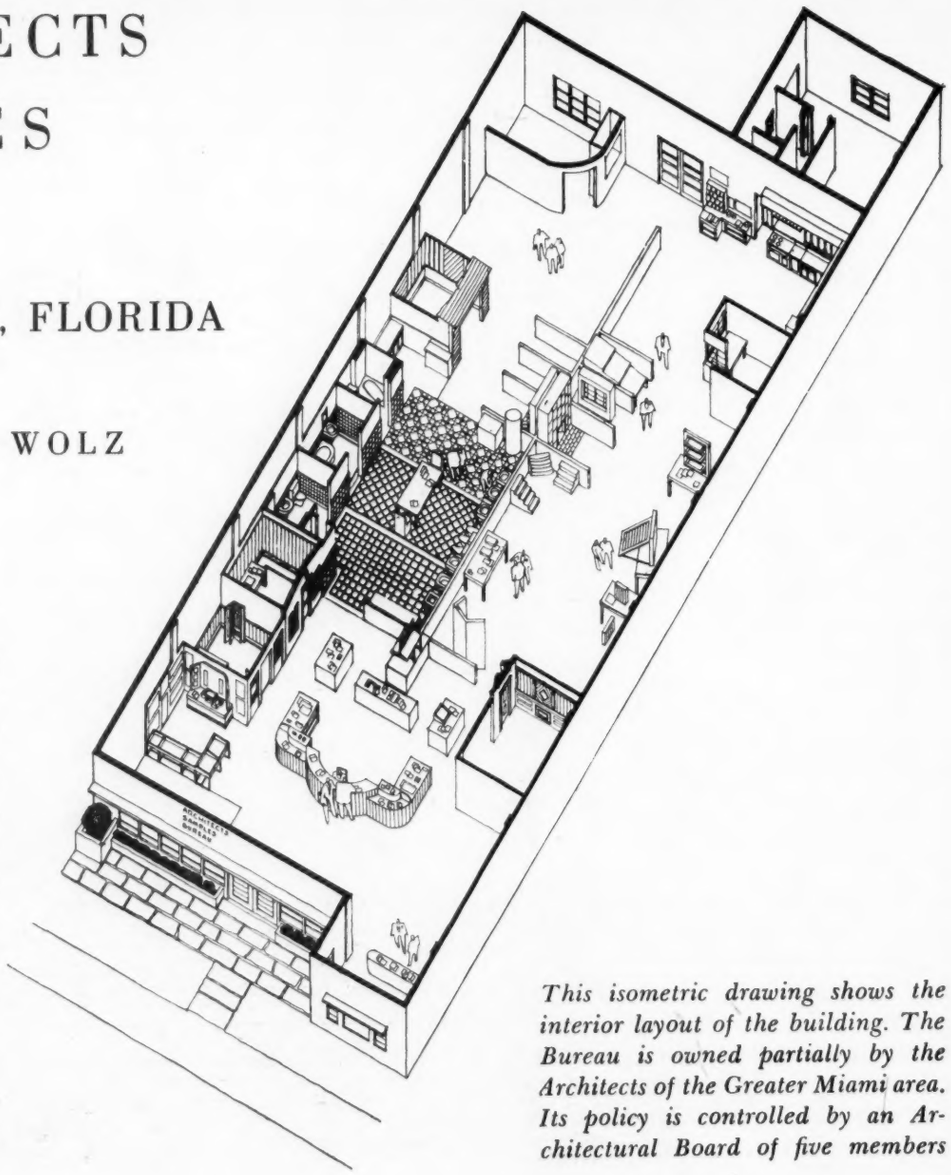
NOTES: 1—Venturi stacks as used for some industrial plants reduce necessary height.
2—Wood-and-plywood, or wood trusses, connector-joined, have been successfully used in many types of construction; also laminated arches and trusses, cellular arches, mill construction, etc.
3—Consider precast concrete, gypsum, etc.
4—Omit lally columns.
5—Consider newer developments such as wood-and-glass units (no metal even for pulleys); concrete weights with heavy aggregate.

ARCHITECTS SAMPLES BUREAU

MIAMI BEACH, FLORIDA

PETERSEN & WOLZ ARCHITECTS

For some time past the Architects in the Greater Miami area had felt the need of a centrally-located, permanent exhibit of building products and equipment to give prospective home builders a chance to inspect, under one roof, the various manufacturers' products which contribute to the comfort and economy of well-planned homes. The Architects Samples Bureau, organized in 1937 to provide such a service, moved into its present new building in 1939



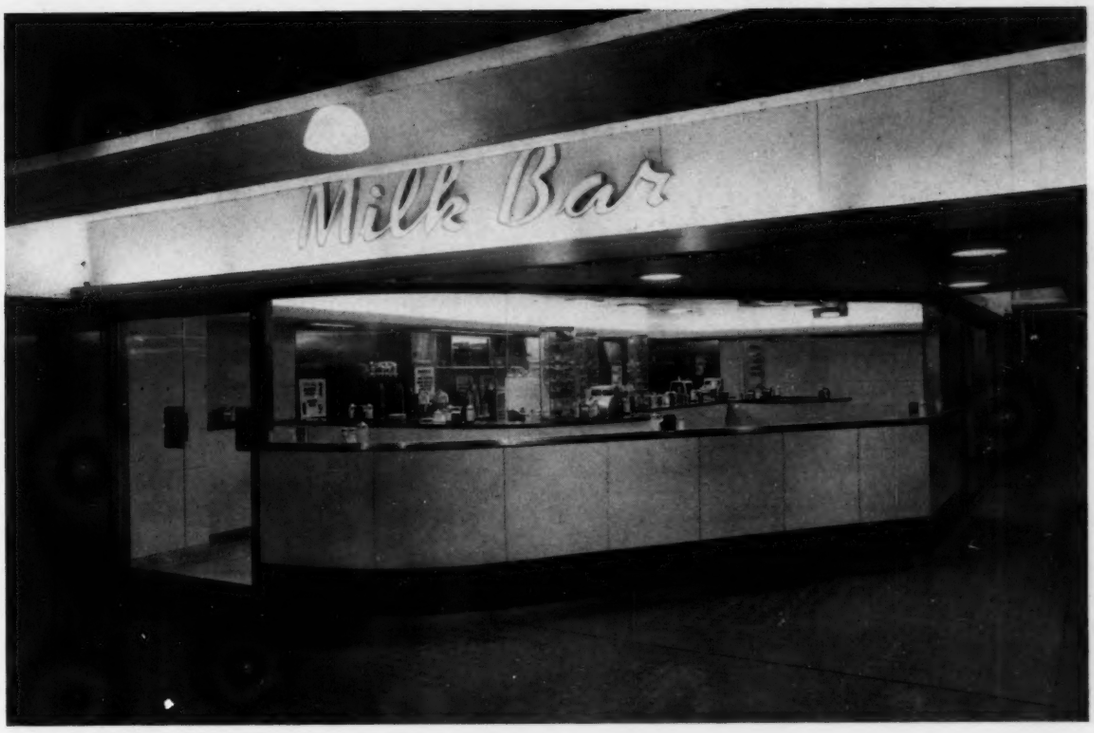
This isometric drawing shows the interior layout of the building. The Bureau is owned partially by the Architects of the Greater Miami area. Its policy is controlled by an Architectural Board of five members

No admission fee is charged visitors, since income is derived from rental fees paid by the manufacturers and distributors of the many products exhibited. Courteous attendants explain the different displays and give the visitor any information desired. Shown in the upper photograph is the information and reception desk where a complete architectural file is maintained for the use of architects, builders, and the public. The other photographs show several of the many manufacturers' displays on the floor. A conference room is provided for the exclusive use of architects and builders. From time to time, the Bureau maintains exhibits of work designed by architects in the Greater Miami area. All advertising and literature from the Bureau bears the following suggestion: "You owe it to yourself to consult a reliable Architect and Builder and use proven materials"

HOTEL COFFEE BAR

ALFRED MORTON GITHENS AND FRANCIS KEALLY, ARCHITECTS

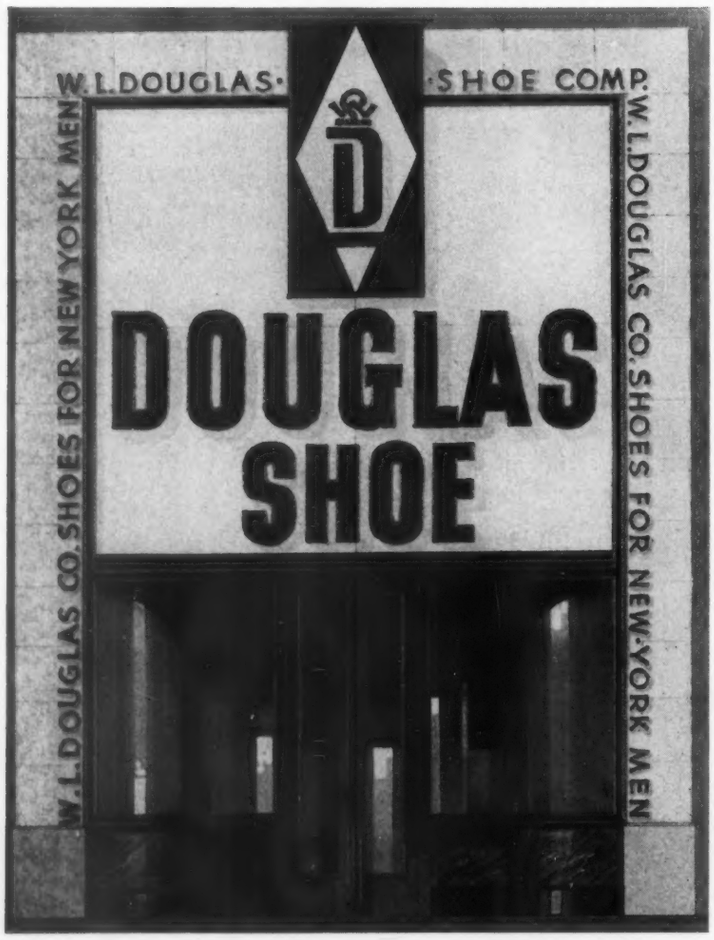
Turning an area frequently unrented into an attractive and commercially-successful setting was the shop design problem presented recently to Architects Githens and Keally by the Hotel Bryant in New York. The photographs of the Coffee Bar show how the Architects successfully fulfilled their commission. Above the oak-finish plywood dado are a series of framed blue and white water colors by John Sitton, representing Dutch characters. Carrying out this decorative scheme are the blue and white tiles on the service side of the counter. The shop has an asphalt tile floor; with a cement floor (covered with wooden slats) behind the counter. Stools are covered in blue imitation leather to harmonize with the color scheme. The face of the counter is of honed slate, and the counter top is of linoleum. The two signs (the only advertising, incidentally in the shop) were designed by the Architects, and executed in oak-finish plywood. The door from the service area leads to the hotel kitchen. (Photographs by Gottscho)



RAILROAD TERMINAL SHOPS

RAYMOND LOEWY, DESIGNER

The new shops shown here—part of the construction for modernization of the lower concourse of New York's Pennsylvania Station—are now in operation. The shops, operated by the Union News Company, provide compact but ample work and storage space. Both follow the character which Loewy has established for other shops on the same concourse. The Milk Bar, utilizing hitherto wasted area, has a structural glass exterior of deep red and contrasting ivory. Free-standing, white enameled letters identify the Bar. The open-front Tobacco Shop has a cream-colored structural glass front, glass counter top, and natural wood and bronze trim. Stock compartments are concealed behind display cases lighted from within by fluorescent lights. A bronze-lettered sign surmounts the outer frame. (Photographs of both shops are from Cambon Studios)



SHOP FRONTS

DESIGNED BY S. MILLET

Design feature of these two shops is the well-balanced arrangement of architectural lettering. In the Tobacco Shop the store-identifying word is of painted metal, while the cigarette brand identifying letters are of painted transparent colors against a white transparent glass background. The shop has a gray limestone front and chromium trim. In the Shoe Store the background is of sandblasted limestone, with bronze letters. The bronze-bordered letters in the transparent yellow painted glass background are of painted transparent blue glass. The door and all trim is of bronze, while marble and black granite are used under the show windows. In discussing the design of these shop fronts, Mr. Millet made the following observations: "The thoughtless repetition of the same façade covering is boring. It must not be forgotten that a modern store front competes with others on the same street. To distinguish the shop from others in the same area, the use of lettering plays an important role. Only when the trinity—exhibition area, wall surface, and lettering—are studied by the architect and combined as a unit will a complete advertising effect be achieved. Any other ornament besides lettering may be beautiful today, but in time to come may be repulsive to the passerby. Lettering always attracts him and leads his eye to the display window. However, the use of fancy lettering or enlarged handwriting effects should be avoided because this would become boring and eventually lose the effect for which it was originally created. Well-arranged lettering gives a freedom of movement which distinguishes the shop. The traditional forms of the block and Renaissance type, or a type of finely-formed impression, will accentuate the firm name. Chain stores should avoid standardized shop fronts and try to accent their identity by a change in the color, shape, lighting, and lettering arrangement on the shop front."

OUR CAMPAIGN BEGINS

THE JOB SITUATION IN WASHINGTON

In the belief that there is rapidly developing through the country an increasing shortage of available technical skills and high-class personnel, PENCIL POINTS has undertaken, as recounted in the February and March issues, a campaign in Washington. We have engaged Willis A. Vogel, an architect, to be in Washington to do everything possible to further the utilization of architectural skills by the Government in carrying on its War Program. At this writing Mr. Vogel has been in Washington for a little over two weeks and during this time he has made substantial progress in interesting officials of various Government Departments in tapping the reservoir of skilled manpower represented in our employment census files.

Mr. Vogel's report of his first two weeks' activities to date is covered in the following statement:

"Everywhere I have found a sympathetic and even enthusiastic response to the idea of making use of architectural men. I have had an excellent reception at the War Production Board, at the Civil Service Commission, at the National Roster of Scientific and Specialized Personnel, and at the Federal Works Agency. I have given the names of several hundred men having special qualifications to the officers of both the U. S. Civil Service and the War Production Board. They have promised to make contact with these men to inform them of jobs that need to be done and for which qualified men are becoming scarce.

"Next week I shall be in touch with the technical division of both Army and Navy and have no reason to believe that I will not succeed there also in developing their interest.

"A new Civil Service category, Superintendent of Construction, has been announced under date of March 30. Salaries range from $3200 to $6500 a year, and there are no age limit qualifications. Circulars and application forms for this unassembled examination may be obtained from the Secretary, Board of U. S. Civil Service Examiners, at any first- or second-class post office; except in cities having U. S. Civil Service District Offices, where such application forms may be had.

"A Bill has just been introduced into Congress by Representative Vinson authorizing the Secretary of the Navy to proceed with the construction of certain public works and authorizing the appropriation of $1,000,000,000 for the establishment and development of Naval shore activities by the construction of such temporary or permanent public works as the Secretary of the Navy may consider necessary, including buildings, facilities, accessories, and services. The work covered by this Bill will be handled under the direction of the Bureau of Yards and Docks.

"I turned up an immediate need for a number of draftsmen at Wright Field, Dayton, Ohio. Some of the men might be interested in applying directly to Mr. Kenneth Marcuson, U. S. Civil Service Representative in Dayton. The adaptability of architectural men for this work and also for ship and boat drafting has been proven and the officials with whom I talked reported that the men so far employed in this capacity were entirely satisfactory.

"Since I am using the cards daily and making recommendations in every possible place, it will be important for me to know as completely as possible whenever men on our list are satisfactorily placed. I urge every man who is registered with us to inform us promptly when he gets work so that needless correspondence can be eliminated.

"The regional set-up started by USHA has been carried over into FPHA. From now on all architects seeking to do public housing for war workers should have the record of his architect-engineer organization on file with the director of his region. I attach a list of the directors, with addresses."

ADDRESSES OF FPHA REGIONAL OFFICES

Region I —*Sumner K. Wiley,* Regional Director
24 School Street
Boston, Massachusetts

Region II —*John Taylor Egan,* Regional Director
270 Broadway Building,
New York

Region IV —*John P. Broome,* Regional Director
Georgia Savings Bank Building
Peachtree and Broad Streets
Atlanta, Georgia

Region V —*F. Charles Starr,* Acting Regional Director
201 North Wells St.,
Chicago, Illinois

Region VI —*Marshall W. Amis,* Regional Director
Electric Building
7th and Taylor Streets
Fort Worth, Texas

Region VII—*Langdon W. Post,* Regional Director
Humboldt Bank Building
785 Market Street
San Francisco, Calif.

"I am distinctly encouraged to believe that there is an increasing desire on the part of Government bureaus to get every available technical man into some position where he can be of maximum value. In dealing with the officials I have made it a point to emphasize the versatility of architectural men and to urge the upward revision of salary rates, in recognition of the inequity of some of the existing schedules. I have found some officials receptive to this suggestion and have reasonable hope that it will be acted upon in some instances."

WASHINGTON REPORT

COMPILED BY A. D. TAYLOR OF CLEVELAND

GENERAL OBSERVATIONS

Of outstanding interest to members of the technical planning professions, concerned in the program of housing for war workers, is the complete reorganization of the housing agencies heretofore administering different parts of this program. The centralization of authority and of administrative procedure now placed in the hands of the Administrator of the National Housing Agency, while creating very temporary confusion as to responsibilities and procedures in the different housing agencies, is resulting in increased efficiency and economy in planning and in construction, and will speed up the general program.

One agency (The United States Housing Authority) because of its experience in housing, its well-qualified personnel and its efficient organization will now be expanded in personnel and responsibility to administer the entire program of housing for war workers, largely through decentralized Regional responsibilities. The new agency, headed by the new Commissioner, Herbert Emmerich, will be designated as the Federal Public Housing Authority. (It is one of the three major divisions—Federal Public Housing Authority, Federal Housing Administration, and Federal Home Loan Bank Administration—of the National Housing Agency).

As rapidly as is practicable the other housing agencies (Construction Division of the FWA, Farm Security Defense Housing, Mutual Ownership Defense Housing Division, Defense Homes Corporation, and Public Buildings Administration) will be absorbed in the Federal Public Housing Authority.

★

FWA HOUSING

A very extensive program of prefabricated or demountable housing was allocated to the Construction Division of the Federal Works Agency. This list of projects, as announced in the releases published by the FWA Office of Information, is generally as shown in the tabulation on this page. Those projects in *List A* are being developed with the funds made available under the legislation designated as *Public Act 9*. Projects in *List B* are being developed with funds made available under the *Lanham Act*.

So far as can be ascertained at the time of preparing this report, the agencies, through which contracts have been awarded to members of the technical planning professions, will continue to administer the work of preparing plans and specifications under the supervision of the Commissioner of the Federal Public Housing Authority. When the plans and specifications are completed, to the point of procuring competitive bids or negotiating a contract for construction, projects will be placed under the Regional Offices of FPHA (see top of third column, page 172, March issue of PENCIL POINTS) having jurisdiction over the area in which any respective project is located. It is possible that some projects may remain in the agency in which the planning was initiated, until the construction contract has been awarded, before transferring the project to the Regional Public Housing Authority Office. This question has not been definitely determined.

It is certain that on new projects practically all of the negotiations for the employment of the services of Engineers, Architects, and Landscape Architects as "prime contractors" providing professional services, will be through the Offices of

LIST A

Newport News, Va.	5300	Granite City, Ill.	300
Norfolk-Portsmouth, Va.	4300	Springfield, Ohio	250
Norfolk, Va.	3450	Burns City, Ind.	250
Kingsbury-LaPorte, Ind.	3150	Pryor, Okla.	250
Vallejo, Cal.	2700	Bremerton, Wash.	225
Ogden, Utah	2000	Hartford, Conn.	225
Charleston, S. C.	2000	Shreveport-Minden, La.	200
Norfolk, Va.	1800	Rockford, Ill.	200
Norfolk, Va.	900	Sandusky, Ohio	200
Bremerton, Wash.	775	Radford, Va.	200
Dayton, Ohio	750	East Alton, Ill.	200
Charleston-Louisville, Ind.	750	Sebring, Fla.	193
Portsmouth, Va.	750	Paso Robles, Cal.	150
Little Rock, Ark.	600	Vinita, Okla.	150
Texarkana, Texas	500	Roswell, N. M.	130
Wilmington, Ill.	500	Sacramento, Cal.	125
Crab Orchard, Ill.	400	Highley, Ariz.	110
Burlington, Iowa	400	Milan, Tenn.	100
Parsons, Kansas	400	Sturgeon Bay, Wisc.	100
Charleston, S. C.	410	Wagoner, Okla.	100
Elkton, Md.	350	Mineral Wells, Tex.	100
Jackson-Flora, Miss.	350	Humboldt, Tenn.	50
Pulaski, Va.	300	Trenton, Tenn.	50
Weldon Springs, Mo.	300	Greenport, N. Y.	50
Orange-Beaumont-Pt. Arthur, Tex.	300	Campo, Cal.	30

LIST B

San Diego, Cal.	3100	Bath, Me.	150
Wichita, Kan.	2300	Newark, Del.	150
New London, Conn.	1600	Victorville, Cal.	140
Hope, Ark.	200	Moultrie, Ga.	135
Stamford, Conn.	200	Midland, Tex.	125
Shreveport, La.	200	Portland, Me.	100
Valdosta, Ga.	190	Pittsfield, Mass.	100
Hartford, Conn.	175	Mission-McAllen, Tex.	95
Sumter, S. C.	165	Tuskegee, Ala.	30

the Regional Directors on all projects for which such individuals have not been employed to date.

Under this procedure the identity of the former agencies will gradually be merged into the Federal Public Housing Authority under that name.

★

EMPLOYMENT STATUS IN HOUSING AGENCIES

The reorganization of the Housing Agencies will involve the combining of existing units into one Agency, so far as Victory Housing is concerned. In view of this procedure, and of the tendency to decentralize into Regional Offices the functions which have heretofore centered in Washington, it is likely that additional opportunities will develop for employment of qualified men for field supervision, inspection work, and for office work in the Regional Offices.

The increasing tendency to use the services of members of the technical planning professions engaged in private practice should increase the opportunities for employment of private offices. Such employment, if the program of decentralization becomes a general procedure as now contemplated, will be procured through the Regional Offices; whereas, on that part of the program concerned heretofore with prefabricated housing through the Construction Division of FWA, such employment was procured directly through the Washington office. It also seems quite likely that, with few exceptions, employment of professional offices will be largely confined to the immediate sections of the country in which the project is located.

It is also quite unlikely that all of the individuals now employed in the different Housing Agencies in Washington will remain on the payrolls working in Washington after the reorganization is completed.

★

COMMUNITY BUILDINGS FOR HOUSING PROJECTS

On many of the larger Housing Projects and on some of the more isolated housing projects in connection with Ordnance and other plants, Non-Dwelling Community Buildings (i.e., Hospitals, School Buildings, Garages, Gas Stations, Management Offices, Post Office, Recreation Buildings, Theatre, and Stores) must be constructed. The funds for these buildings may come from the monies appropriated under the Lanham Act (in which three percent of the total appropriation for any project may be used for Community Buildings), from the appropriations for Defense Public Works, and from the funds made available to the President under Public Act. No. 9 (in which there is apparently no standardized limitation on the funds to be expended for Non-Dwelling Community Facilities).

This part of the program will probably be administered through the Public Buildings Administration under the Federal Works Agency, and an increasing tendency will prevail for the employment of architects in private practice on such projects. The limitations on this part of the program are determined by the immediate funds available for such purposes.

★

EMPLOYMENT RESTRICTIONS

So much confusion in procedure, delays, and inefficiency have occurred because of transfers in personnel among different agencies and among different Victory construction jobs, that some of the Government Agencies (the War Department and the Navy Department in particular) have adopted regulations making it very difficult for transfers to be procured, pending the time that such individuals may be released because services are no longer required on a specific project. The practice (which was much too frequent) of transferring from one agency, or from one project to another agency or project at will, can no longer be adopted, and it therefore is important that those seeking employment on Victory Projects should know in advance that they are expected to accept such employment for the duration of the project. Many members of the technical planning professions are meeting with disappointing experiences (and rightly so) because of this regulation.

★

FEES FOR TECHNICAL PLANNING SERVICES

A condition has recently developed in the United States Housing Authority (now the Federal Public Housing Authority), which directly concerns those members of the Technical Planning Professions who are providing, or who expect to provide, technical services in the design and supervision of housing (other than of the prefabricated type) for war workers.

This condition is concerned with the division of responsibility and the respective fees to be paid to Architects, Mechanical Engineers, Electrical Engineers, Civil Engineers, and Landscape Architects working on housing for war workers, under Lanham Act funds.

The Professions of Architecture, Engineering, and Landscape Architecture, through conferences extending over a period of months, finally developed a joint statement covering respective responsibilities and collaborative procedures. The USHA, in 1938, published a statement in which *recommended schedules of fees* for the services of Architects, and for the services of representatives of other Technical Planning Professions, were adopted. These schedules were generally followed on USHA-Aided Housing Projects and, with modifications, were adopted as a basis for determining the fees to be paid to the respective professions on Victory Housing Projects, under Lanham Act funds.

In February of 1941 a revised procedure was adopted whereby the Architect, for his part of the services in planning Victory Housing projects was paid a fixed fee, plus reimbursable costs for drafting room work and for miscellaneous items of overhead. This table of fees was based upon a *fixed fee* of so many dollars per dwelling unit as follows:

SCHEDULE A

Number of Dwelling Units (Up to)	*Fixed Fee*
50	$2,750
100	3,500
200	4,750
300	6,000
400	7,250
500	8,500
600	9,750
700	11,000
800	12,250
900	13,500
1000	14,750

It will be noted from this tabulation that the Fixed Fee (exclusive of reimbursable cost) paid to the Architect for his specific Architectural services (including collaboration on the Site Plan work) ranged from $55 a unit on a project of 50 dwelling units, down to $14.75 a unit on a project of 1,000 dwelling units.

While this schedule of fees for specific Architectural Services was in effect on Victory Housing Projects, the schedule of fees publicly adopted by the USHA for the Supplemental Services of Engineers and Landscape Archi-

tects on similar projects was 60 percent of the schedule of fees in effect up to that time. These definite schedules were clearly stated to the members of the Technical Planning Professions through the published documents of the USHA, and provided an equitable basis of remuneration, clearly understood and generally followed by the representatives of the different professions engaged in this work.

About March 10, 1942, the United States Housing Authority published a document entitled, "Schedule of Architect's Fees, Defense Housing Projects" in which the Housing Authority established a "Lump Sum" fee which covered "all Architectural, Engineering, and Landscape Architectural Services required under the Architect Contract." This fee includes supervision during construction, and is as follows:

*Estimated Construction Cost**	*Architect's Lump Sum Fee*
$ 100,000	$ 4,000
250,000	7,500
500,000	12,000
1,000,000	19,500
2,000,000	30,000
3,000,000	40,000
4,000,000	48,000
5,000,000	55,000

Under the procedure now adopted, the problems of the USHA (now the Federal Public Housing Authority) are simplified, in that a single contract is made with the Architect who in turn is expected to employ (without having any stated schedule of fees for supplemental services available), the services of Mechanical Engineers, Electrical Engineers, Civil Engineers, and Landscape Architects. The absence of any statement from the Housing Authority as to the schedules of fees on the basis of which the Architect should employ these Supplemental services is creating complications, misunderstandings, and inequitable procedures. Unfortunately, the entire situation, wholly unintentional upon the part of the Housing Authority, has reverted to a condition which is most undesirable and which ought to be corrected.

The basis on which these Lump Sum Fees have been determined is quite evident to those who, for the past three or more years, have studied carefully the questions concerning fees for Technical Planning Services on Victory Housing Projects. The question of whether or not this total fee is adequate is not a point at issue at the present time, when everyone is interested in performing his part in the Victory Program. Based upon the very limited information now made available to the professions in establishing the new schedule of fees, the question of whether or not there will be an equitable distribution of this "Lump Sum Fee" among the professions whose members are required to provide services on these projects is very definitely at issue.

Undoubtedly the procedure adopted by the Housing Authority in arriving at this total fee was somewhat as follows:

(A) *Fee for Specific Architectural Services.*

Fixed Fee based upon table of fees in "Schedule A".

Plus 100 percent of "Architect's Fixed Fee without supervision" as set forth in Addendum No. 1, dated December 26, 1941, from USHA. ("Records of Architect's cost in preparing plans and specifications . . . . indicate that an amount exactly equal to the Architect's Fixed Fee *without supervision,* will serve generally as a liberal and equitable limitation for payroll costs.")

Plus an amount (approximately $2,000 on a 500 dwelling unit project) allowed for supervision services during construction.

Plus an amount (approximately $1,000 on a 500 dwelling unit project) for blueprints, supplies, and miscellaneous overhead expense.

(B) *Fees for Supplemental Services (Mechanical Engineer, Electrical Engineer, Civil Engineer, and Landscape Architect.)*

These fees were evidently established on the basis that prevailed for supplemental services on Victory Housing Projects (namely, 60 percent of the schedule of fees used during 1940 and 1941 for the services of the foregoing professions). This fee does not include supervision.

To these fees for supplemental services there is added an amount which varies with the size of the project, to be paid as remuneration for supervision during construction. (This ranges from $750 for Mechanical Engineering, and an equal amount for Landscape Architect supervision, to approximately $1,000 for Engineering supervision on a 500 dwelling unit project.)

Many Architects are being employed on Victory Housing Projects, not having any thorough knowledge of the schedules of fees, nor of the divisions of responsibility, as established by the collaborative and joint procedure of official representatives of the Technical Planning Professions. The result is that (without any further explanation than that which is now contained in the recently-issued schedule of March 10, 1942) an unfortunate condition exists which can only be corrected in a proper way by some explanatory statement from the Government Agency which has thus established this schedule of "Architect's Lump Sum Fee."

★

SPECIALIZED TECHNICAL ABILITIES

Many questions are asked about the possibility of entering the armed forces and being placed in positions where specialized technical ability may be used to maximum advantage. With the present procedure for determining the kind of service for which any man is best qualified, there is a strong possibility that his services will be used to maximum advantage, commensurate with his ability and experience, after he has joined the Army or the Navy.

★

PUBLICATIONS

The Federal Public Housing Authority will probably release a series of bulletins covering the subject of "Standards for Defense Housing (Lanham Act Projects)". These bulletins will cover the following subjects: Site Selection, Survey Requirements, Site Engineering, Dwelling Design, Structural Design, Plumbing, Electrical. These bulletins have been made available to the Local Housing Authorities, and will undoubtedly be available through the Office of Information, Federal Works Agency.

March 16, 1942

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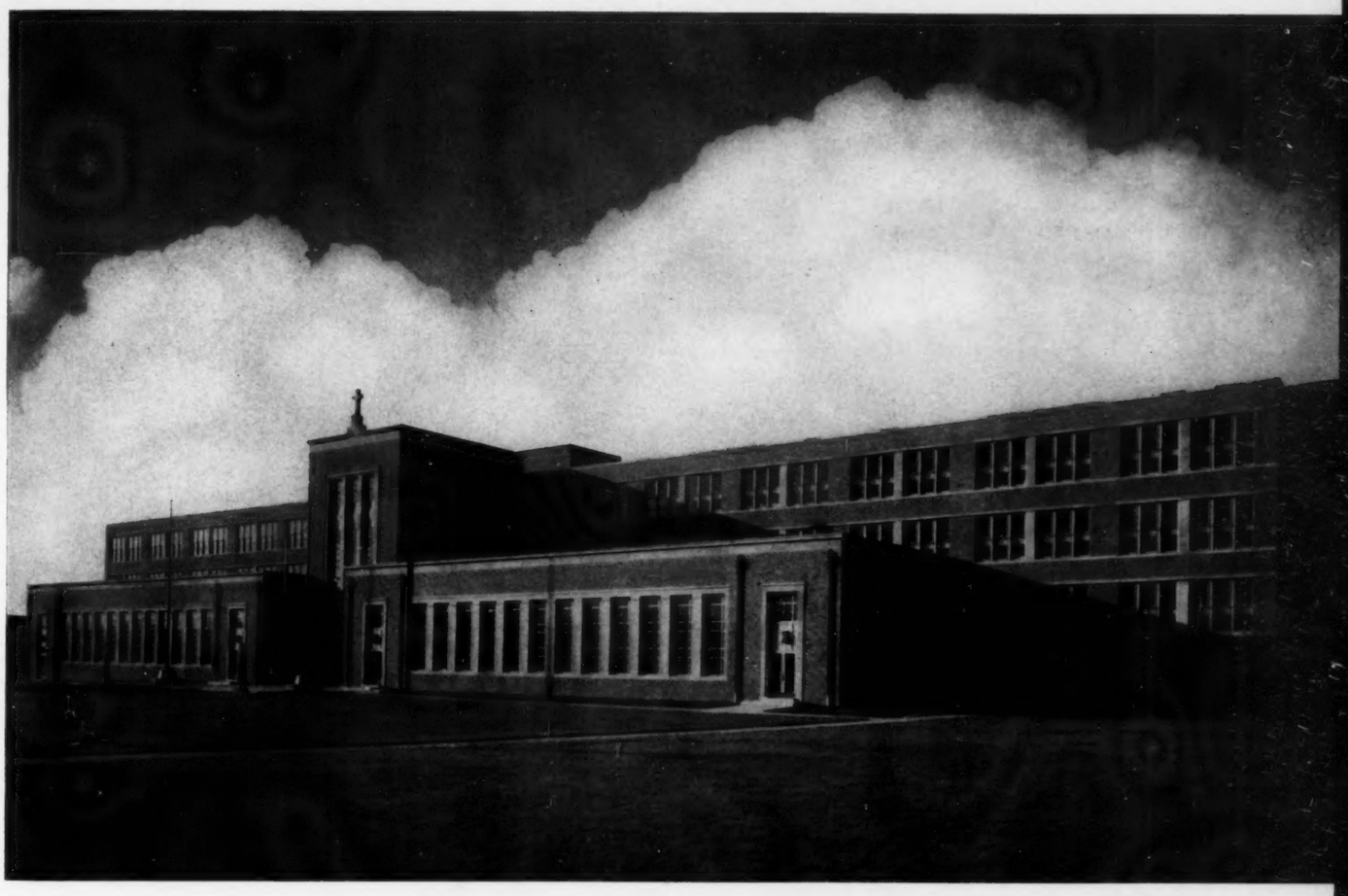
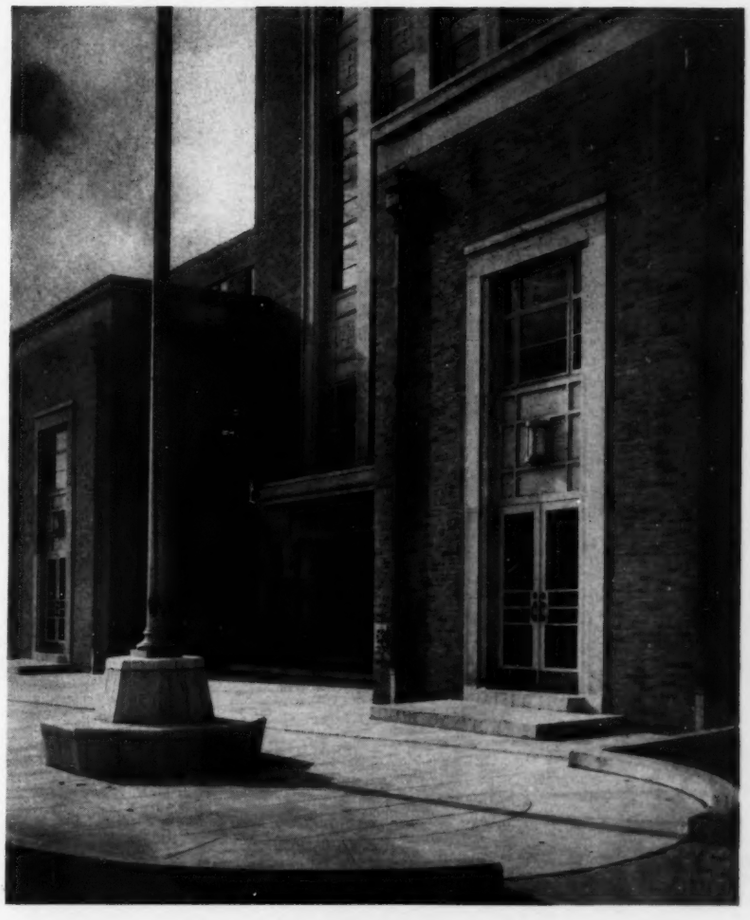
* *Total estimated construction cost of work for which the Architect is to prepare plans and specifications, not including demolition or allowance for contingencies.*



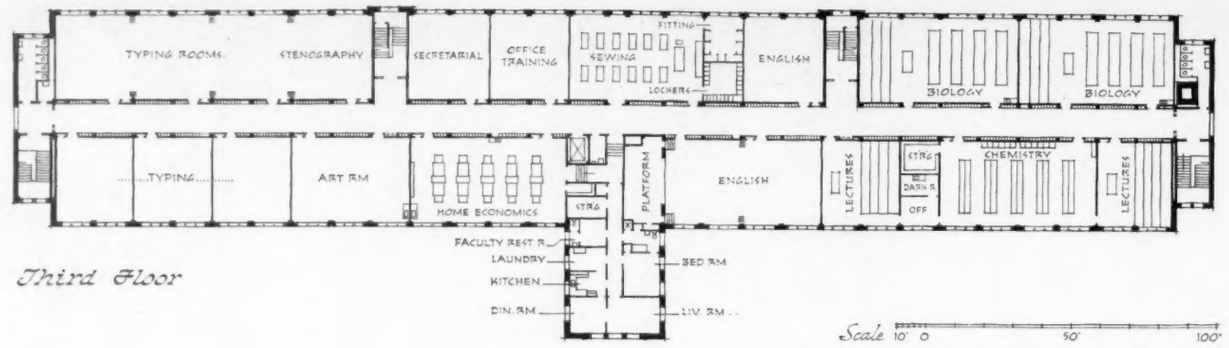
HIGH SCHOOL

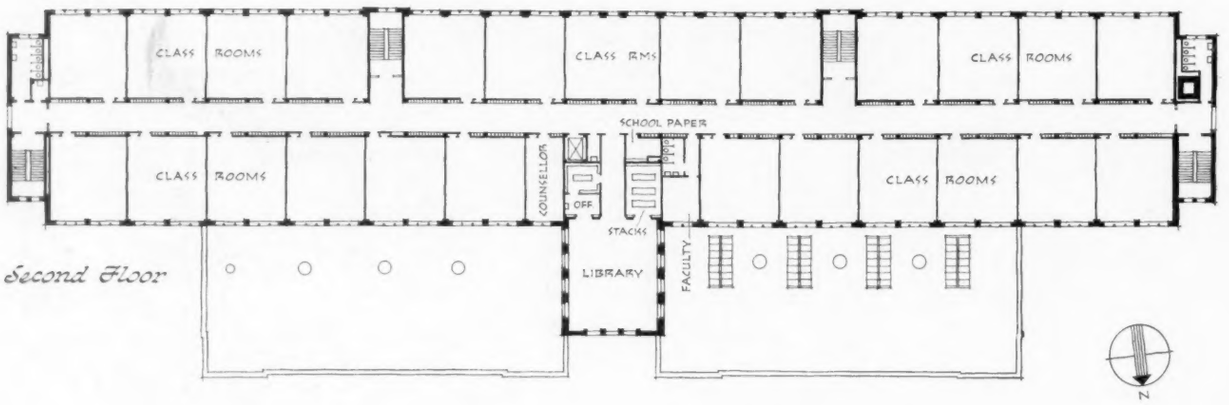
HENRY D. DAGIT & SONS

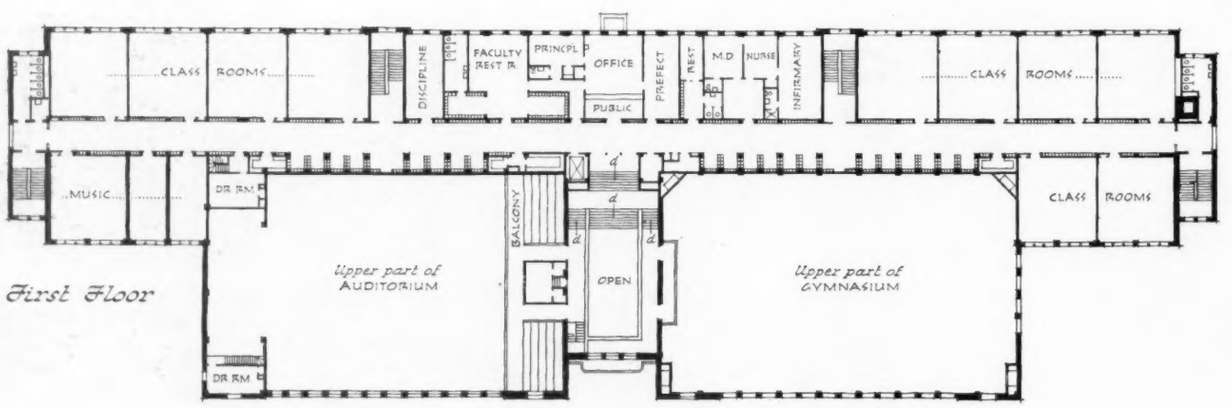
ARCHITECTS

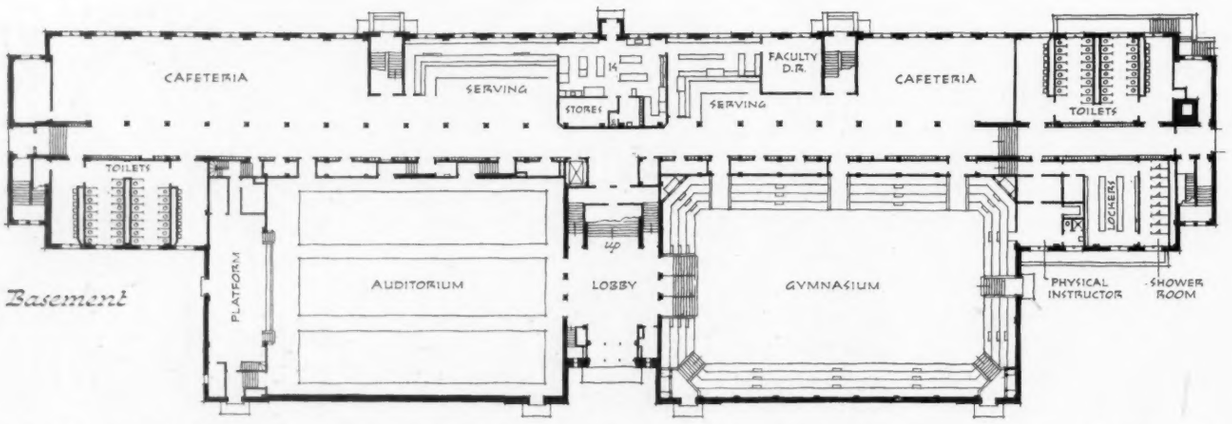


This Catholic high school for girls, in Philadelphia, owned by The Archdiocese of Philadelphia, has academic facilities for 3,000 students. Built of reinforced concrete on a structural steel frame, the building is faced with salmon-colored brick in a full range of shades, and trimmed with Indiana limestone. The main entrance doors and door frames (see detail at right) are of bronze. Each Class Room, as well as the Auditorium, Gymnasium, and Cafeteria has a loud speaker connected with the office so that announcements and special lectures may be broadcast to the entire student body. Class Rooms for academic subjects are on the first two floors. On the third floor are the Science Laboratories and the necessary rooms for Vocational Training





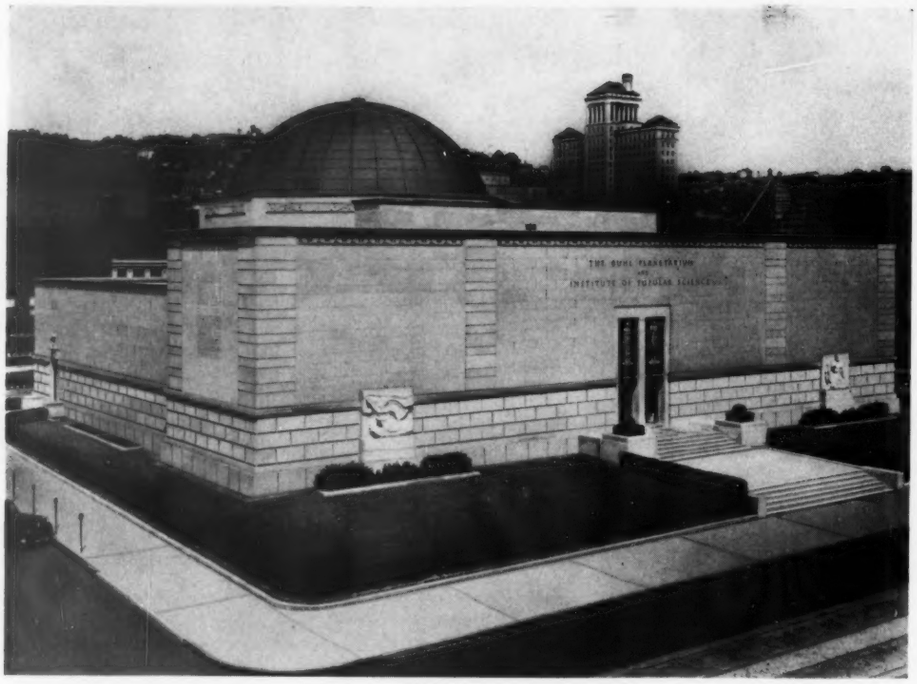




LITTLE FLOWER CATHOLIC HIGH SCHOOL FOR GIRLS —

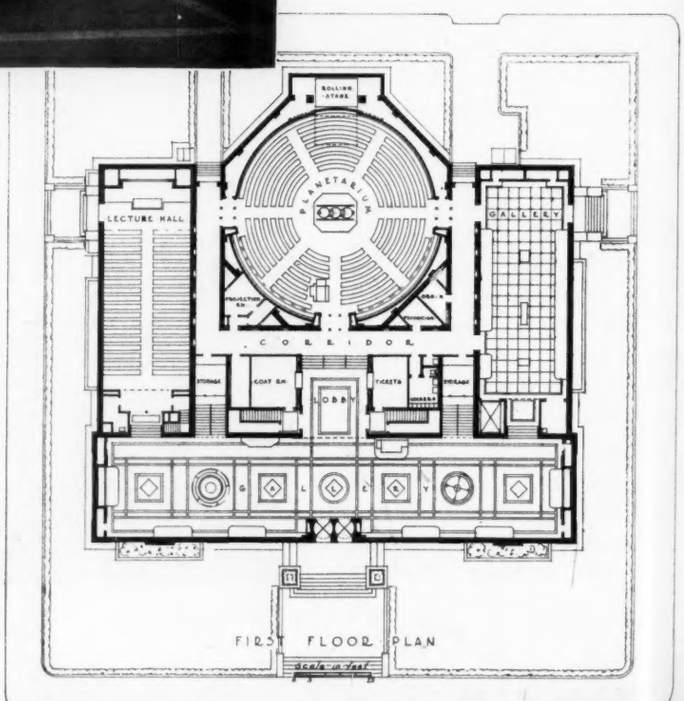
The plan of the building was so disposed that the Entrance Lobby is in the middle of the building, with the Auditorium and Gymnasium on either side. For special events, such as Commencement exercises, the Lobby doors to the Auditorium and the Gymnasium can be thrown open, making both rooms available to accommodate the guests. When either the Auditorium or Gymnasium is used at night the doors from the Lobby to the school proper can be locked, making it unnecessary for visitors to go through the school. A Cafeteria and Kitchen facilities are provided on this floor. The top photograph shows the Lobby which has a terrazzo floor and glazed terra cotta wainscoting in buff, with crimson trim. The special glass lighting fixtures are trimmed with chromium. The Auditorium (center photograph) is also used as a Chapel for the students. The wainscoting of glazed terra cotta is also of buff, with green trim, topped with buff plaster walls, sand-finished. The Gymnasium (right) has a buff color, glazed structural tile wainscot, and concrete bleachers for the fixed wood benches. Corridors, stair halls, and toilets have terrazzo floors, and buff-color, glazed structural tile wainscots. All interior woodwork is of plain, sawed red oak. A centrally-located Library is on the second floor in the main entrance wing. (All photographs are by William M. Rittase)

DESIGNED BY HENRY D. DAGIT & SONS, ARCHITECTS



BUHL

The principal feature of the Buhl Planetarium and Institute of Popular Science, in Pittsburgh, Pa., is a planetarium, supplemented by galleries containing scientific exhibits, a lecture hall equipped for scientific demonstrations and sound motion pictures, work rooms for amateur astronomers, and an observation gallery from which the heavenly bodies may be viewed through a telescope. The building has a buff limestone façade, with a masonry dome covered with copper. As is evident in the section across-page, the stars in the planetarium are projected onto an inner dome of perforated stainless steel, painted white, suspended from the outer dome. Blankets of sound-absorbing material back of the perforated dome successfully prevent echoes

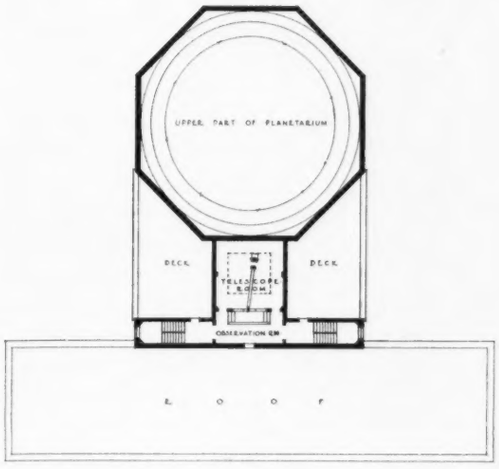


INGHAM & BOYD

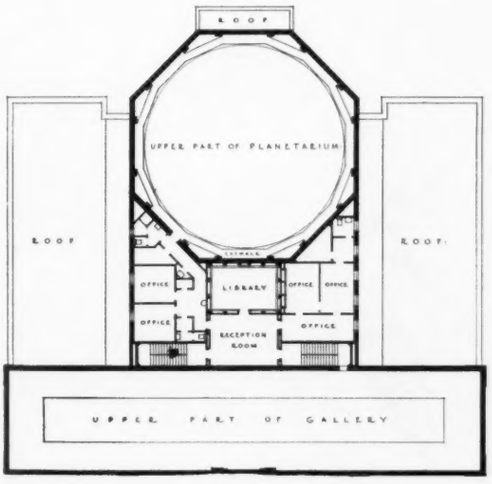
ARCHITECTS

Pictured above is the Main Gallery of the building. Grouped about the walls are exhibit cases which are frequently changed. The clock is above the foyer leading to the Planetarium. The floor in the gallery is of patterned terrazzo, and the wainscot is of gray and yellow Sienna marble. At the east and west ends of the room the marble is carried up to the ceiling. The building is mechanically ventilated and all of the principal rooms are air conditioned

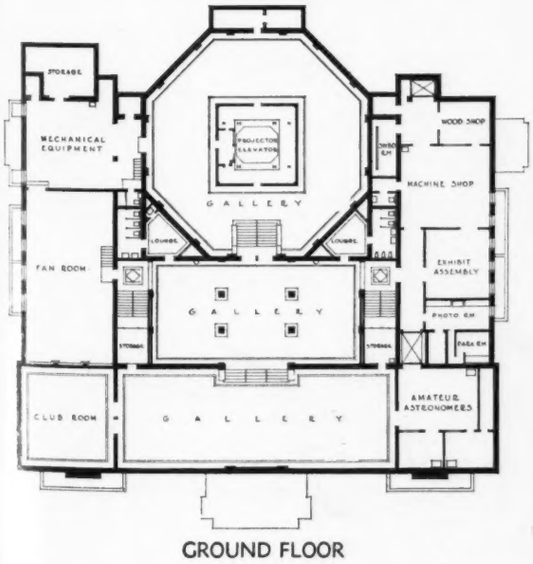
PLANETARIUM, PITTSBURGH



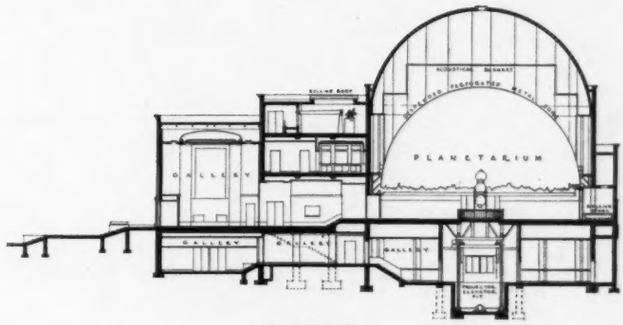
ROOF



SECOND FLOOR



GROUND FLOOR

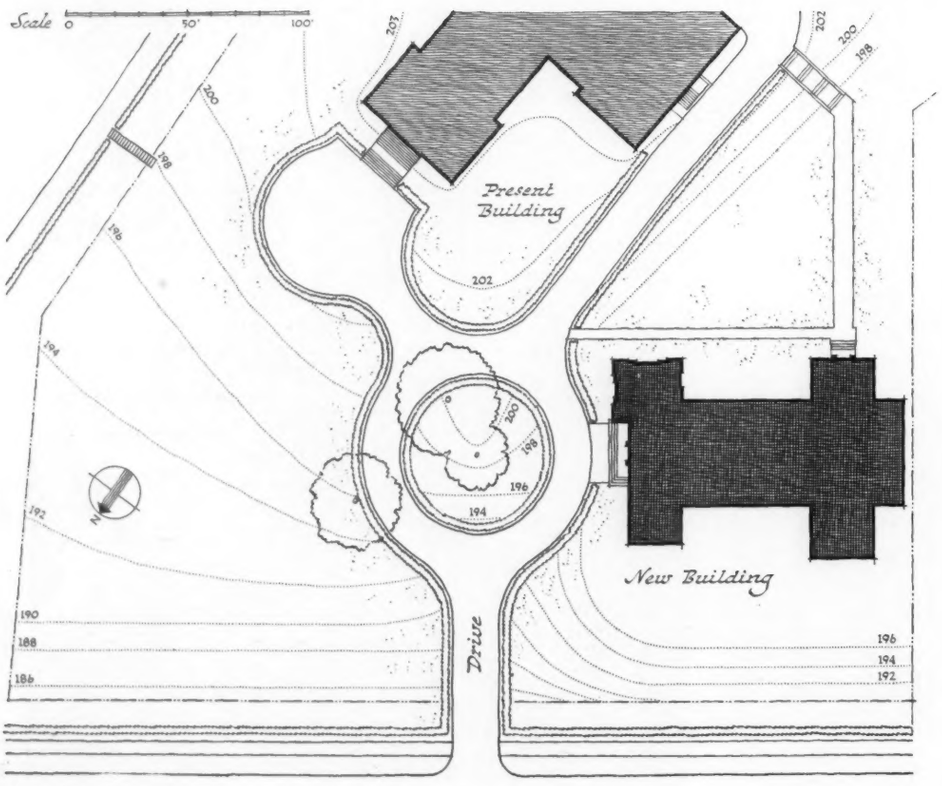


SECTION

Above the main entrance doors are two bronze sculptures, covered with gold leaf, and set against panels of red granite. The figures are by Sidney Waugh, sculptor. One represents a Mingo Indian—native to the Pittsburgh region—who holds a bow and arrows in one hand, and snowshoes in the other. The other figure is of a research laboratory scientist. About this figure are representations of modern science — a cathode ray tube, a microscope, a laboratory still, and a globe. Four limestone sculptures by Mr. Waugh adorn the exterior of the building. The figures represent Night, Day, The Earth, and The Heavens. (Photographs by Newman-Schmidt Studios)

Newly-erected on the grounds of the Oblate Scholasticate at Brooklands, Washington, D. C., is this two-story-and-a-half building. The Oblates are a religious order of the Catholic Church, and were founded more than 125 years ago in France. The exterior of the building is covered with stone-faced random ashlar on a brick backing. Coping and architectural accents are of limestone. Windows on the first floor are wood sash with copper screens. The second floor windows are steel sash

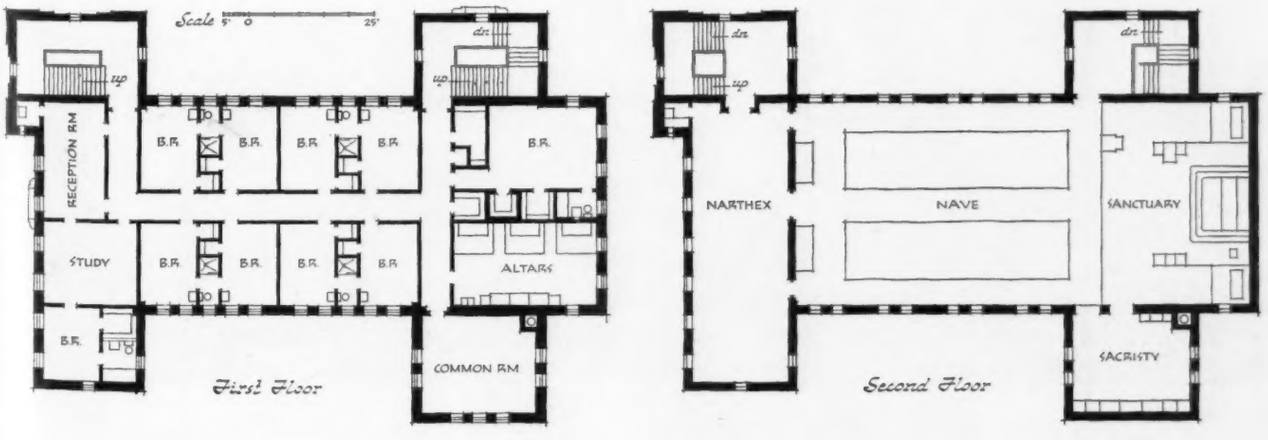
CHAPEL



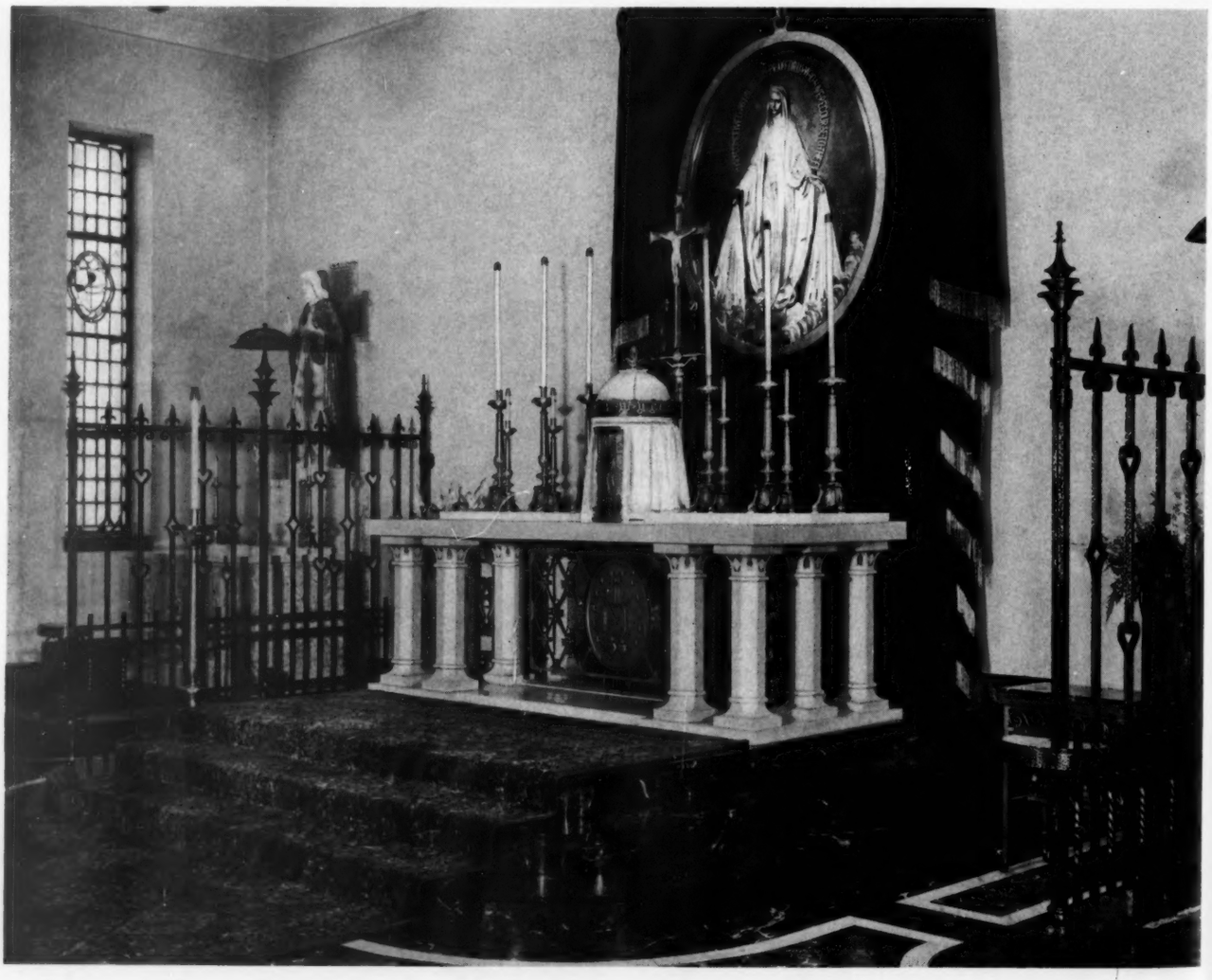
AND DORMITORY BUILDING

DESIGNED BY JAMES C. FLAHERTY, ARCHITECT

The Chapel of Our Lady of the Miraculous Medal, shown in the photograph at the top of this page, is on the second floor of the building. The Chapel is dignified and simple in design, in the character of the missionary chapels maintained by the Order all over the world. On the first floor are ten Bedrooms, one of which has an adjoining study and a Reception Room. There is also a private chapel on this floor. A locker room, heating facilities, and a recreation room are located in the basement. (Photographs by Louft & Wolf, Washington)



Missionary priests of this Order are serving all over the world, and the murals by Nelson Chase which enrich the narthex of the Chapel are portrayals of their far-flung activities. The stained glass windows in the narthex are memorials to leading men of the Order, and were all designed by Francisco Ruocco. The narthex will also be used for exhibitions of war clubs, totem poles, and other native mementos collected by the missionaries in Africa, Ceylon, Canada, Alaska, and other parts of the world. Central motif of the main altar in the chapel is a large bronze medal (see photo below), symbolic of the Oblate Order. The medal is hung against a blue and gold dossal. The reverse of the medal is incorporated in the wrought ironwork under the altar table



CHAPEL AND DORMITORY BUILDING — JAMES C. FLAHERTY, ARCHITECT

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

PRINCIPLES OF BLACKOUT

Index No. **F 19 k** CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 21 APR 1942

Reference: "Blackouts," U. S. Office of Civilian Defense, for sale by Supt. of Documents, Washington, D. C., 25¢. (Now undergoing revision.)

SOURCES OF LIGHT to be blacked out include light from industrial activity, street lights, store fronts, factory roof skylights, entrance lights, windows, electric signs and vehicle lights. These may be turned off completely, dimmed, painted, shaded, or screened so that no glow is visible from the air.

Light reflecting surfaces may be more difficult and include glass of windows, roof and wall surfaces, roads, rivers and lakes. These may reflect the light from the moon, stars, fires or flares. Some of these may be minimized by shields limiting light dispersion or by applying matt finishes.

PREPARATION. The securing of blackout material in localities where there is a shortage and its installation should be discouraged until such procedure is advised by the Civilian Defense Authorities, in order that available supplies may be diverted to locations where they are most needed. However, well considered planning should be completed and be ready to be put to use when called for.

GENERAL. Reflected light and unscreened illumination from plants and cities identify localities to enemy aircraft, enabling them to locate specific air raid objectives. Shutting off all electric power at the source, to create a blackout, would also cut off necessary power and light required for transportation, elevators, hospitals, key control rooms and other important stations.

Consequently, individual lights and circuits will be turned off. Exposed lights in houses, stores, and other occupied buildings will be turned off except in rooms where windows have been obscured. Necessary street lighting will be reduced to the degree authorized by local authorities.

OBSCURATION MATERIALS. Paint is the cheapest and most easily applied blackout material. Applied to the exterior side of glazing it obscures and reduces reflection. Paint must be opaque. Should the glass break, lights must be extinguished until an opaque panel is installed. Paint offers no protection against splintering glass.

Adhesive treatments, utilizing heavy opaque papers, fabrics and cardboard provide obscuration and a degree of glass splinter-proofing. See *Data Sheet* F19h.

Covered lightweight frames and sheet materials of metal or weather-resisting wall board may be used to cover the entire window area on the inside. Tight fitting screens may also be gas-tight by using cotton or sacking impregnated by a cellulose solution, or rubberized cotton fabric.

ESSENTIAL POINTS. Screens placed on the room side, if tough enuf, have glass splinter resisting qualities but do not prevent exterior reflection of the glass.

Screens used on the outside take care of reflection but need glass splinter protection in the form of close metal mesh or netting.

Since glass may be broken, any interior screens should be weather proof. Scotch or gummed tape must be kept available to repair any damage to the screens. Where paint is used for obscuration, metal or heavy cardboard replacements must be available in case of glass breakage.

Curtains, shades or other pliable materials must be weighted to prevent any wind from blowing them out of position.

Room sides of screens may be painted or papered to match the room finish.

When installation is complete it should be checked from the outside, from all angles, to be sure no light escapes.

Since blackout is necessary only during the night, screens will be subject to considerable handling and must be of substantial materials.

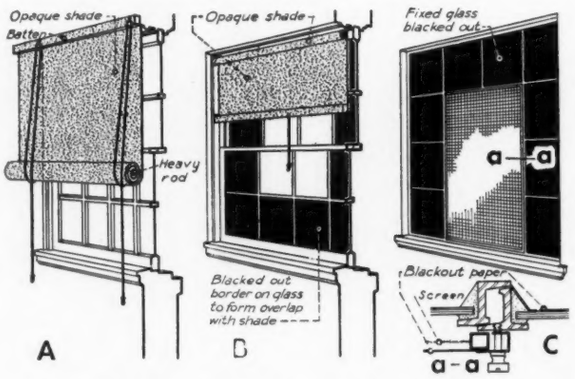
BLACKOUT AND SHADES

Index No. **F 19 l** CONSTRUCTION

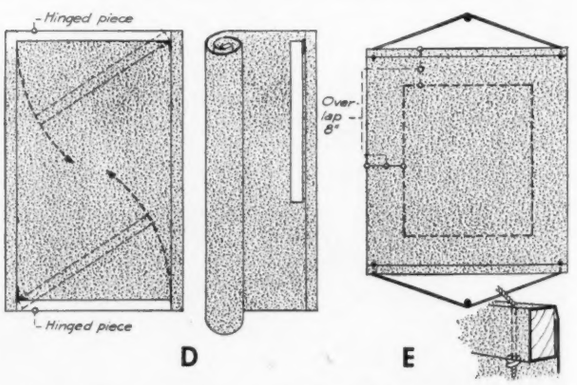
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 21 APR 1942

Ordinary lightproof, lightweight shades or blinds are not durable or weatherproof. They should be weignted at the lower edge. These types are not intended for areas that may be repeatedly bombed.



(*A*) Roller blind, permanently fastened to face of wall.
(*B*) Typical window using lightproof shade within the reveal. Glass must be painted with at least an 8" border, to insure overlap. Shade must be close to glass. Mesh required for glass splinter protection.
(*C*) Steel sash with fixed glazing blacked out. Stock screen attached to sash frame resists splinters and has opaque material attached to it.



(*D*) Screen with hinged corners to facilitate removal and rolling up. May be stored in closet during the day. Held in place by wedging the upright members inside the interior reveal.
(*E*) Hung type of opaque, pliable material must be stretched tightly over opening and have sufficient overlap. May be rolled up and stored during the day.

BLACKOUT RIGID SCREENS

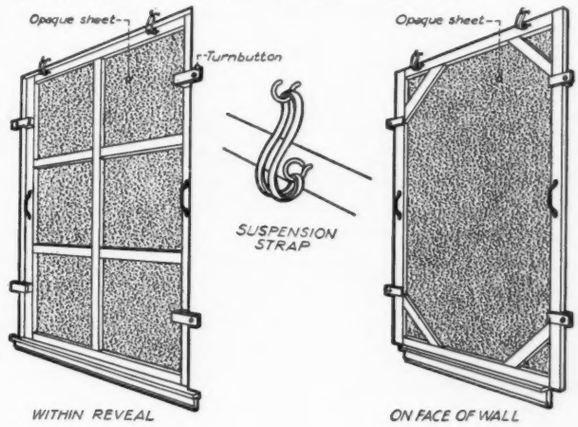
Index No. **F 19 m** CONSTRUCTION

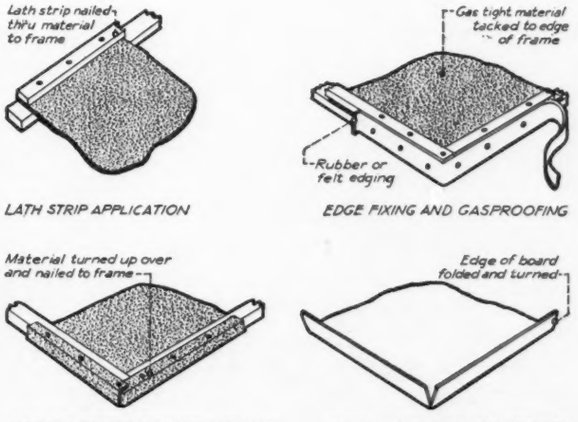
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

Lightweight screens are made of sheets able to stand by themselves or thinner material mounted on light, rigid frames. Hangers should be supplied at the top so that the screen may blow out, yet be readily replaced.

Similar lighweight screens may be provided by covering existing wood fly screens or storm sash with blackout materials.

SET 21 APR 1942




Lath strip nailed thru material to frame
LATH STRIP APPLICATION
Gas tight material tacked to edge of frame
Rubber or felt edging
EDGE FIXING AND GASPROOFING

Material turned up over and nailed to frame
NAILING DIRECT TO WOOD FRAME
Edge of board folded and turned
CORRUGATED BOARD SCREEN

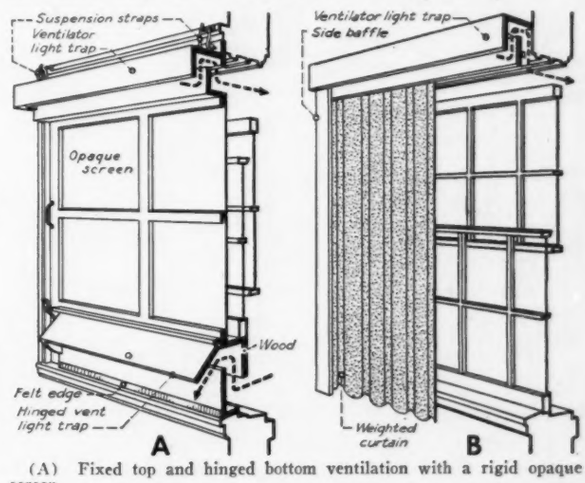
BLACKOUT WITH VENTILATION

Index No. **F 19 n** CONSTRUCTION

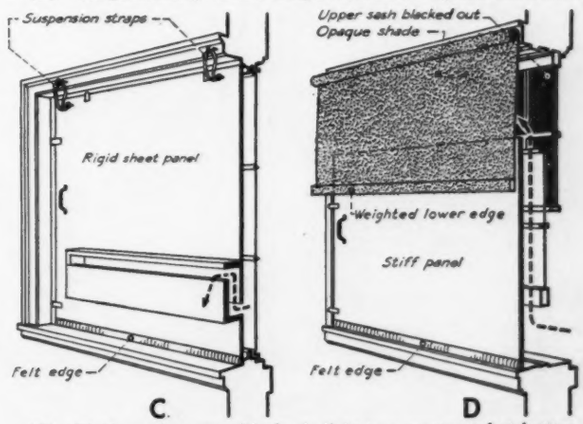
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

VENTILATION may be combined with blackout screen if light baffles or traps are constructed rigidly. Screens are removable for day use of window. Felt edge at bottom insures light-tightness.

SET 21 APR 1942



(A) Fixed top and hinged bottom ventilation with a rigid opaque screen.
(B) Weighted heavy curtain hung on track with top and side baffles.



(C) Rigid panel screen with simple light trap constructed at bottom.
(D) Partial screen used with weighted opaque shade having wide overlap.

"CLAY HALL" PLANTATION

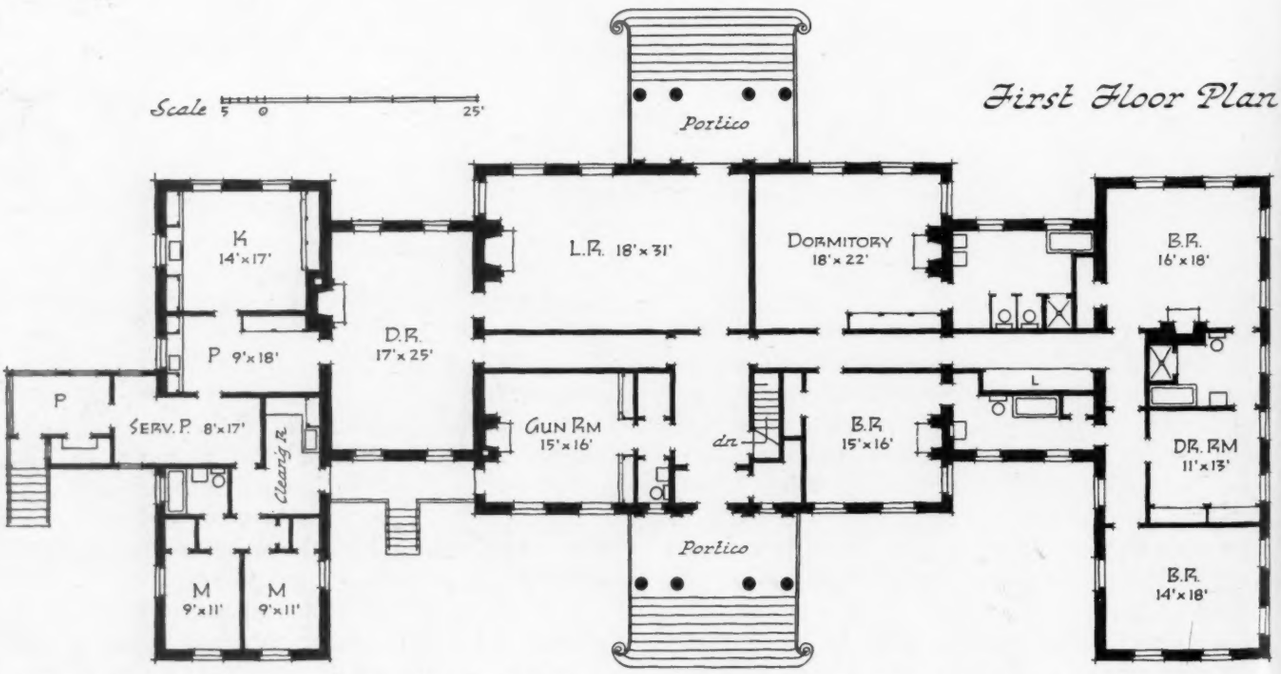
SCROGGS & EWING, ARCHITECTS, AUGUSTA, GEORGIA

Reminiscent of many ante-bellum plantation homes in the South is "Clay Hall", residence of Percy K. Hudson in Yemassee, South Carolina. The building, which is in the tradition of the Greek Revival both in plan and exterior design, was erected on the site of the original plantation home of the same name, close to the Combahee River and to the tidewater Coosaw River which formerly flooded the rice fields of the plantation. The foundation walls of the plantation house were built entirely from English-made bricks, obtained from the white-washed-brick slave quarters on the estate. The brick was used just as it came from these houses. Time-tempered face brick for the walls of the house came from an abandoned rice mill on the premises. Portico columns on both fronts are also of brick, plastered with stucco. The roof is covered with Virginia slate.

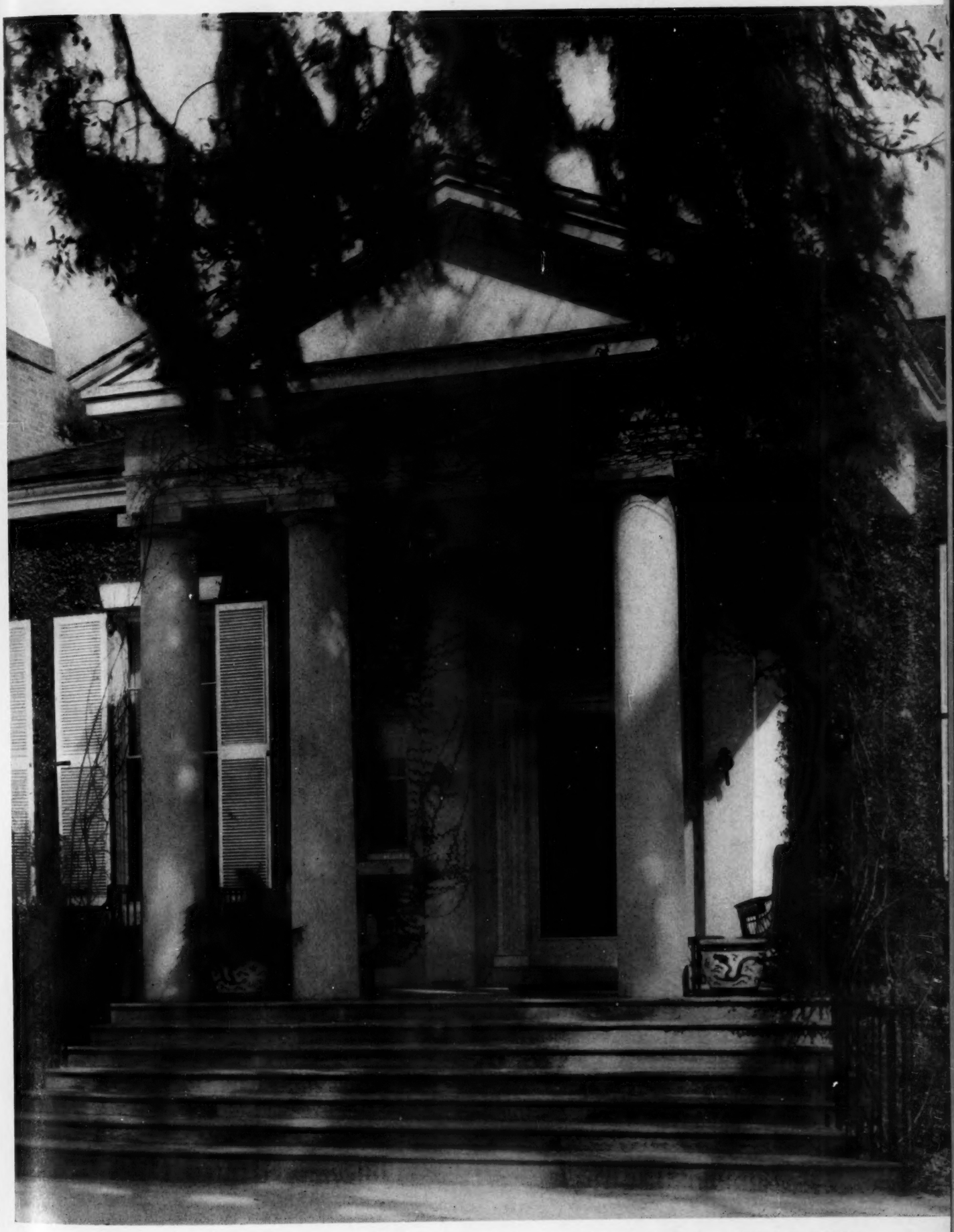
The garden front, shown on this page, has stone steps and a portico identical with the entrance front shown on page 221. From the steps overlooking the garden there is a panoramic view of the river beyond the wide lawn shaded by live oaks and planted with many other trees and shrubs.

The estate, which includes a squash court, duck blinds, stables, kennels, garages, etc., has its own electric plant, as well as its own sanitary and water system. All the necessary mechanical equipment is housed in a separate building, including the heating equipment for the residence itself.

Situated approximately two miles from the public road, the building is approached through a grove of moss-hung live oaks of enormous size. The driveway ends in a circle at the entrance steps. (See Portico detail across-page.) Robert W. Tebbs photos



"CLAY HALL" PLANTATION IN YEMASSEE, SOUTH CAROLINA —



BY SCROGGS & EWING, ARCHITECTS, OF AUGUSTA, GEORGIA

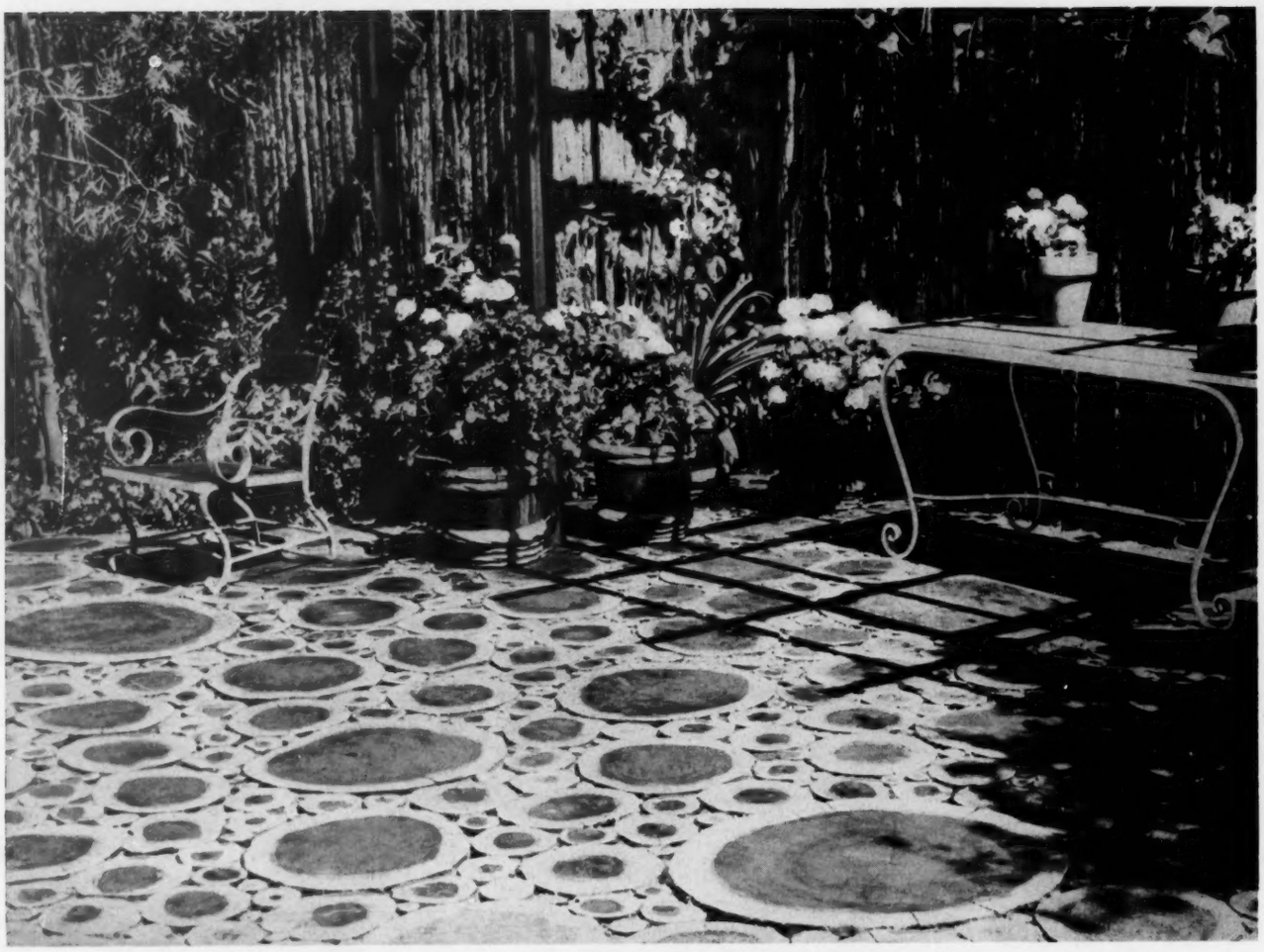
Rooms in Clay Hall are spacious, and ceilings are high. Though this plantation house is but one story, there is a well-ventilated attic, insuring comfort in the warm season. Most of the interior floors are covered with random-width, wide oak planks. The Dining Room (photograph at left) has a scenic wallpaper, and other principal rooms are decorated in a semi-formal style. The Gun Room (see plan on page 220) is paneled with vertical, stained boards

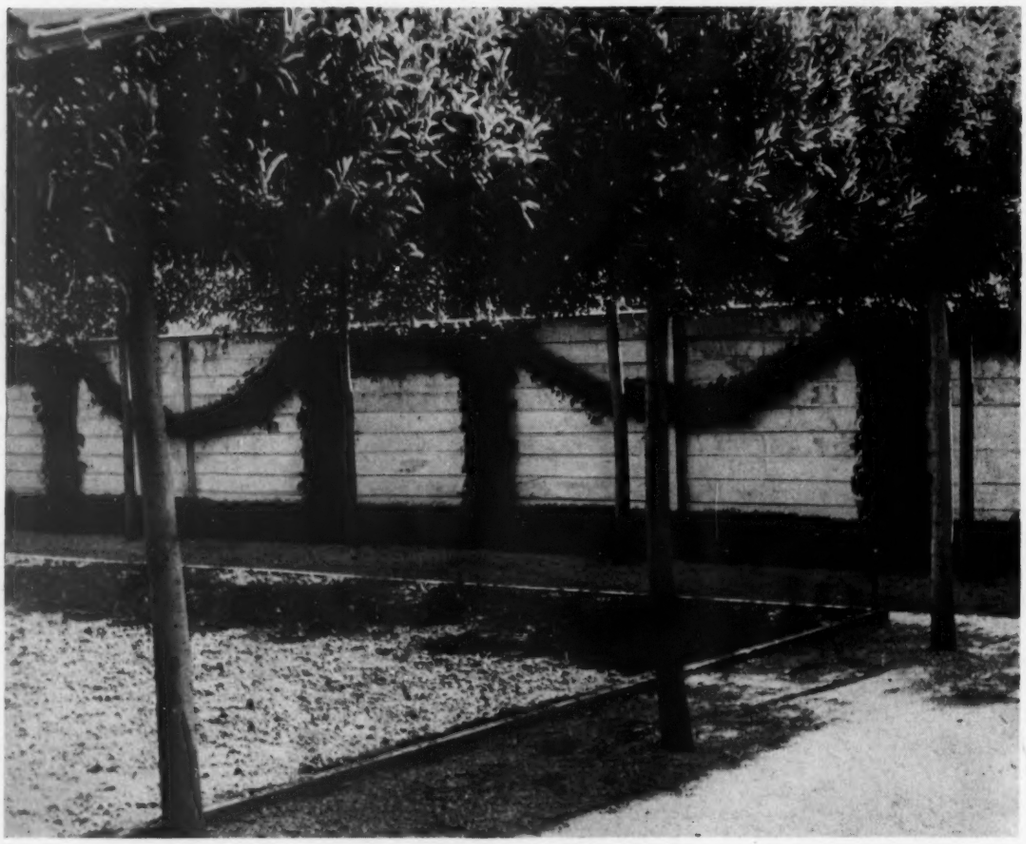
"CLAY HALL" PLANTATION – SCROGGS & EWING, ARCHITECTS

SOME LANDSCAPE DETAILS

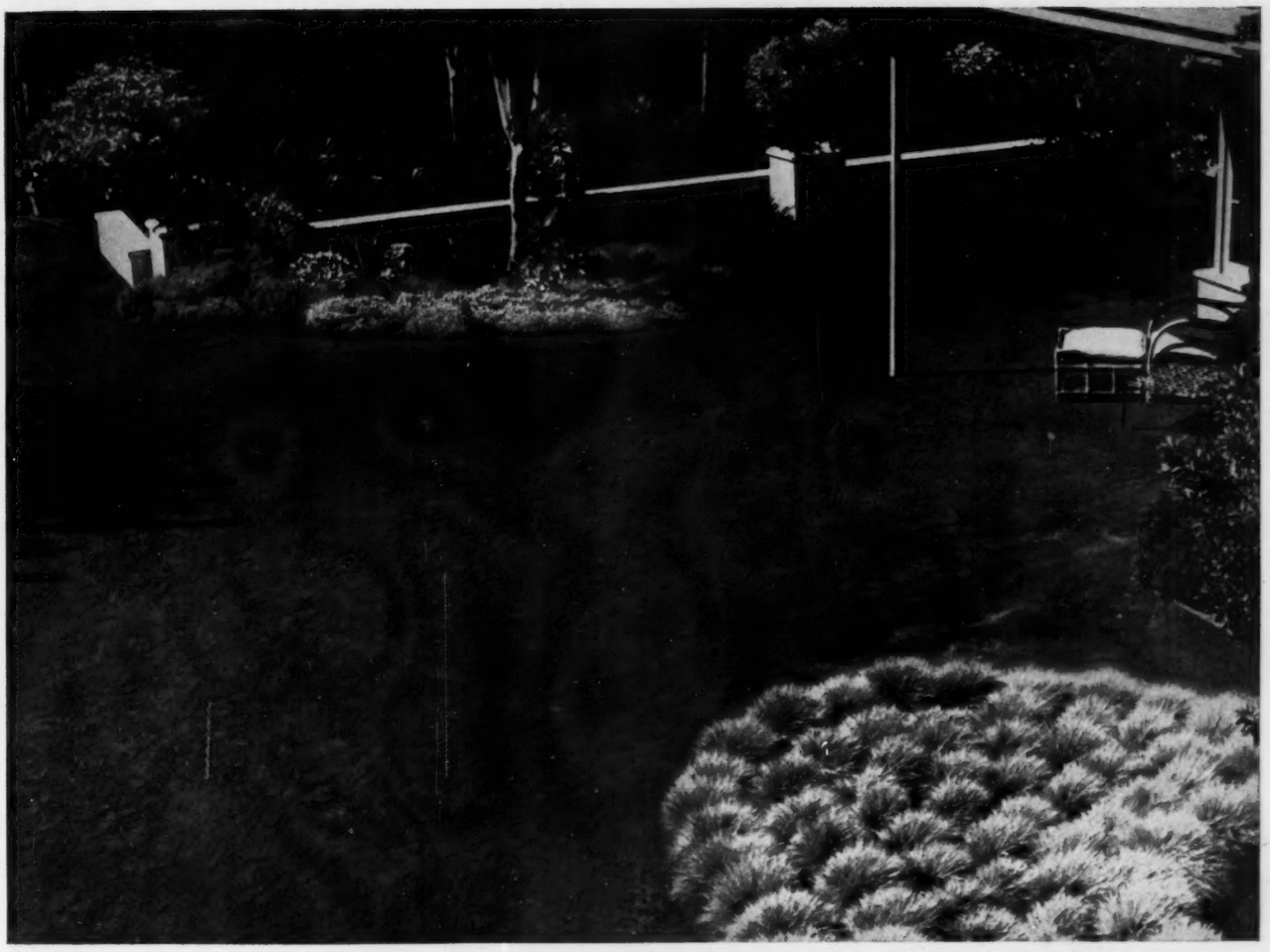
DESIGNED BY THOMAS D. CHURCH, OF SAN FRANCISCO

This brick terrace in the garden of Mr. and Mrs. John Baldwin, at Woodside, California, was designed to curve to one side of the house axis. From here, the owners have an unobstructed view of the distant hills. The lawn inset provides a verdant island in the patterned terrace surface. Potted plants, indigenous to the locality, mark the terrace perimeter





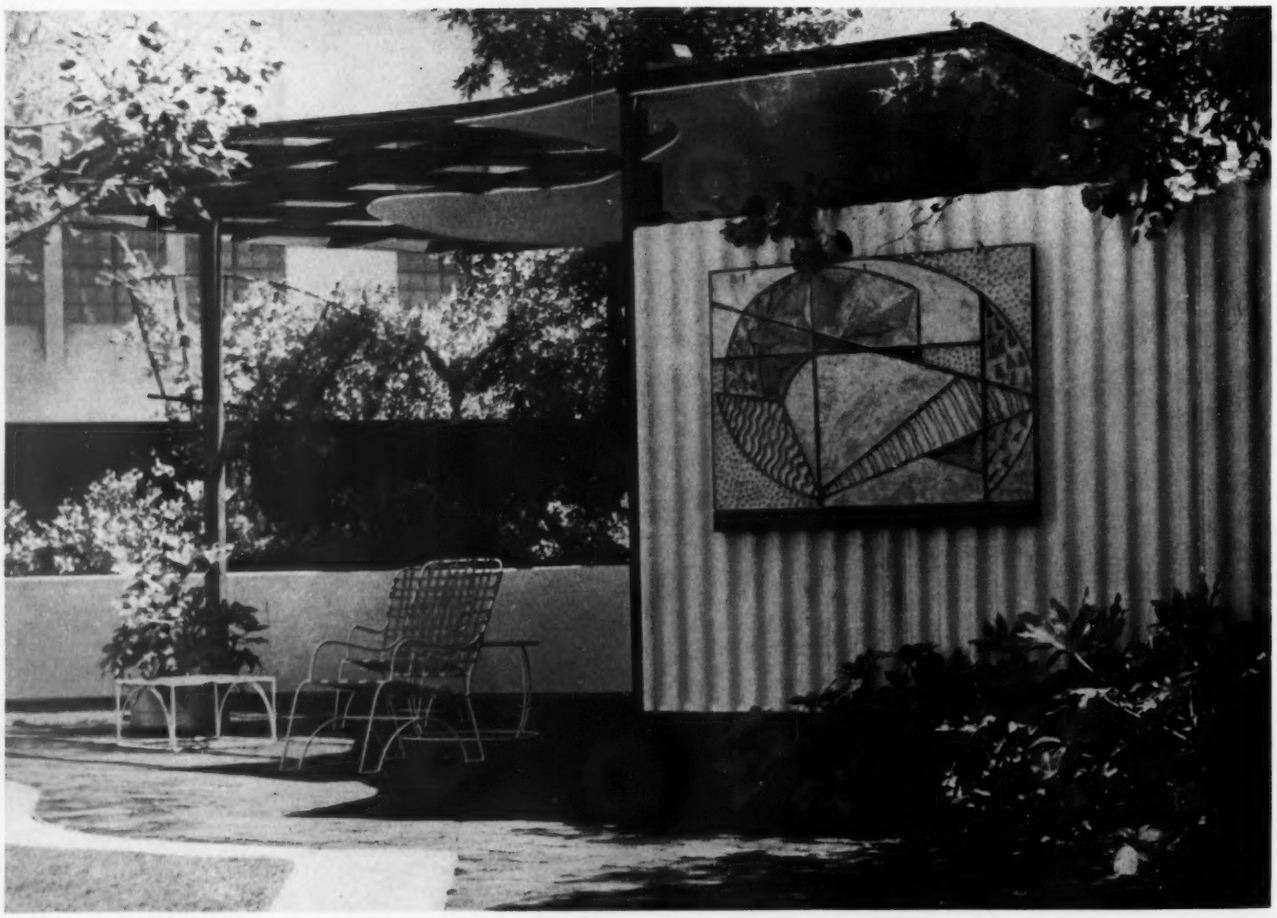
LANDSCAPE DETAILS BY THOMAS D. CHURCH, SAN FRANCISCO



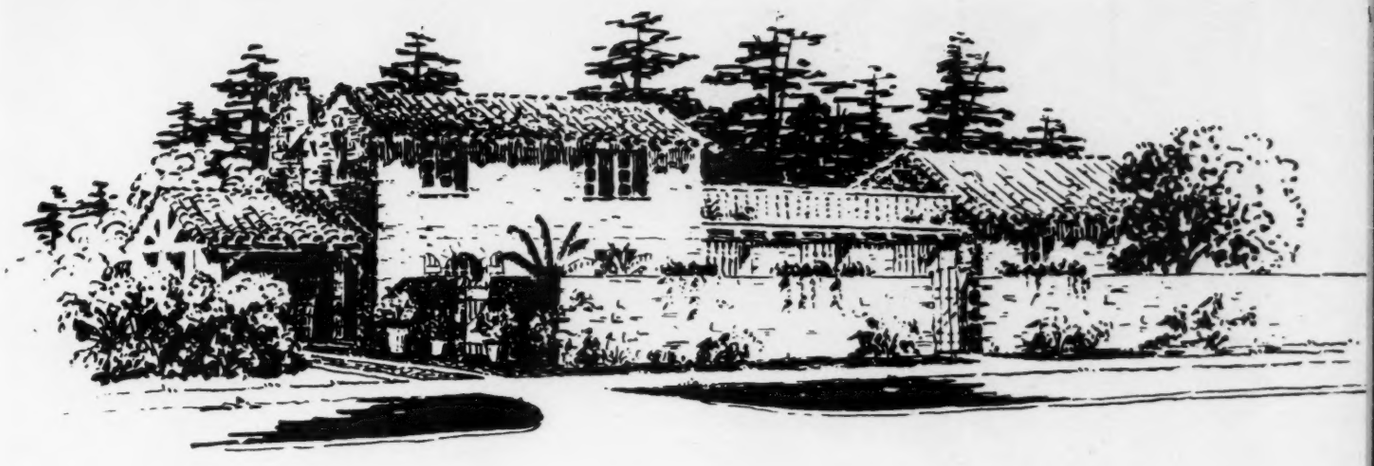
Illustrated across-page, at the top, is a corner of an Exhibit Garden at the 1940 San Francisco Fair, designed by Church. The wattle-type fence is of redwood bark. The paving sections, which are cut from various diameters of redwood logs, form an interesting terrace pattern. Across-page is Church's suggestion for the treatment of a neighbor's fence. Acacias are trimmed at fence height to screen the house next door. The ivy is trained in a rope pattern. In the garden for Mr. and Mrs. Hervey Parke Clark, at Woodside, California, (photograph above) the brown gravel terrace is surrounded by a seat-height wood wall. Free forms of gray plant material are inset in the terrace. Shown at right is a brick garden wall and inviting concrete step treatment

LANDSCAPE DETAILS BY THOMAS D. CHURCH, SAN FRANCISCO

The covered passageway across a brick terrace (photograph at left) is in the garden of Mrs. Vincent Butler, of Pasatiempo, California. The photograph illustrates not only the value of trimming trees to open a view; also the decorative value of branch structure in a garden composition. Below is Church's treatment of a shelter over a terrace. The half solid and half lattice treatment of the shelter achieves distinctive shade and pattern value. On the corrugated asbestos-covered board fence is a concrete and iron mural, executed by Florence Swift. Paving blocks here are of wood, with a brick border

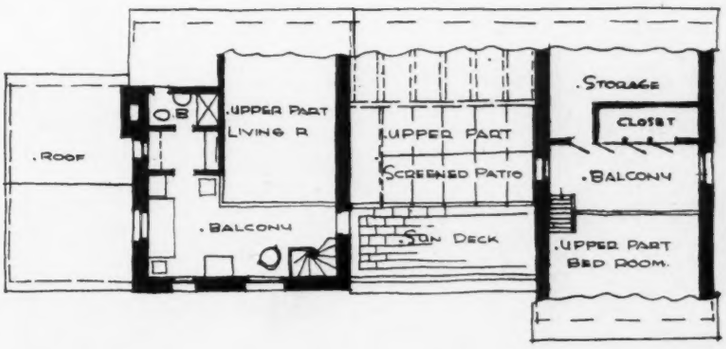


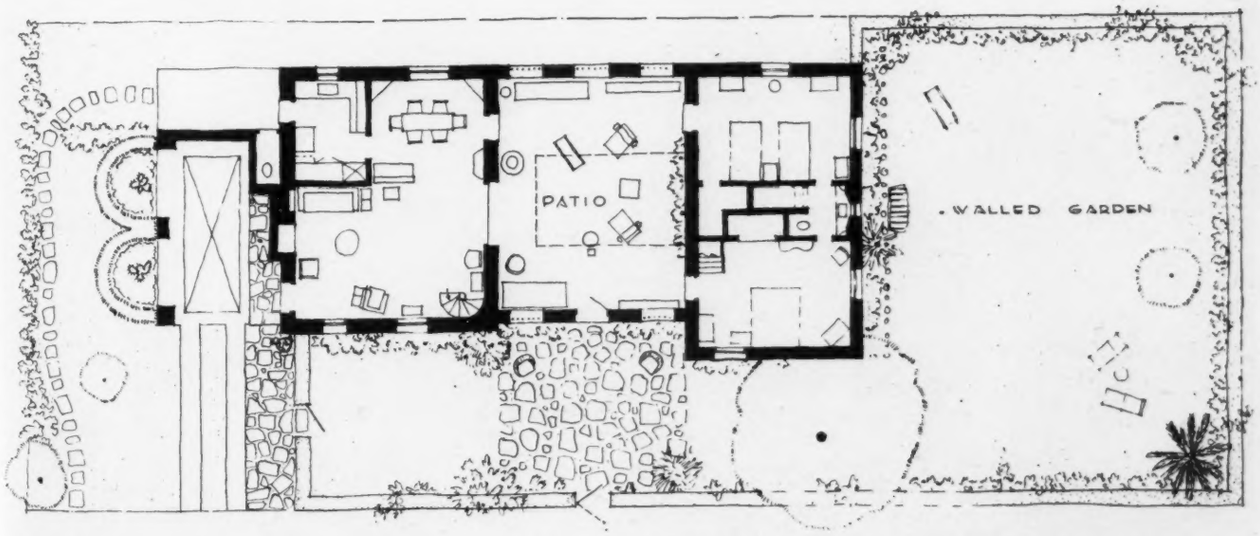
LANDSCAPE DETAILS BY THOMAS D. CHURCH, SAN FRANCISCO



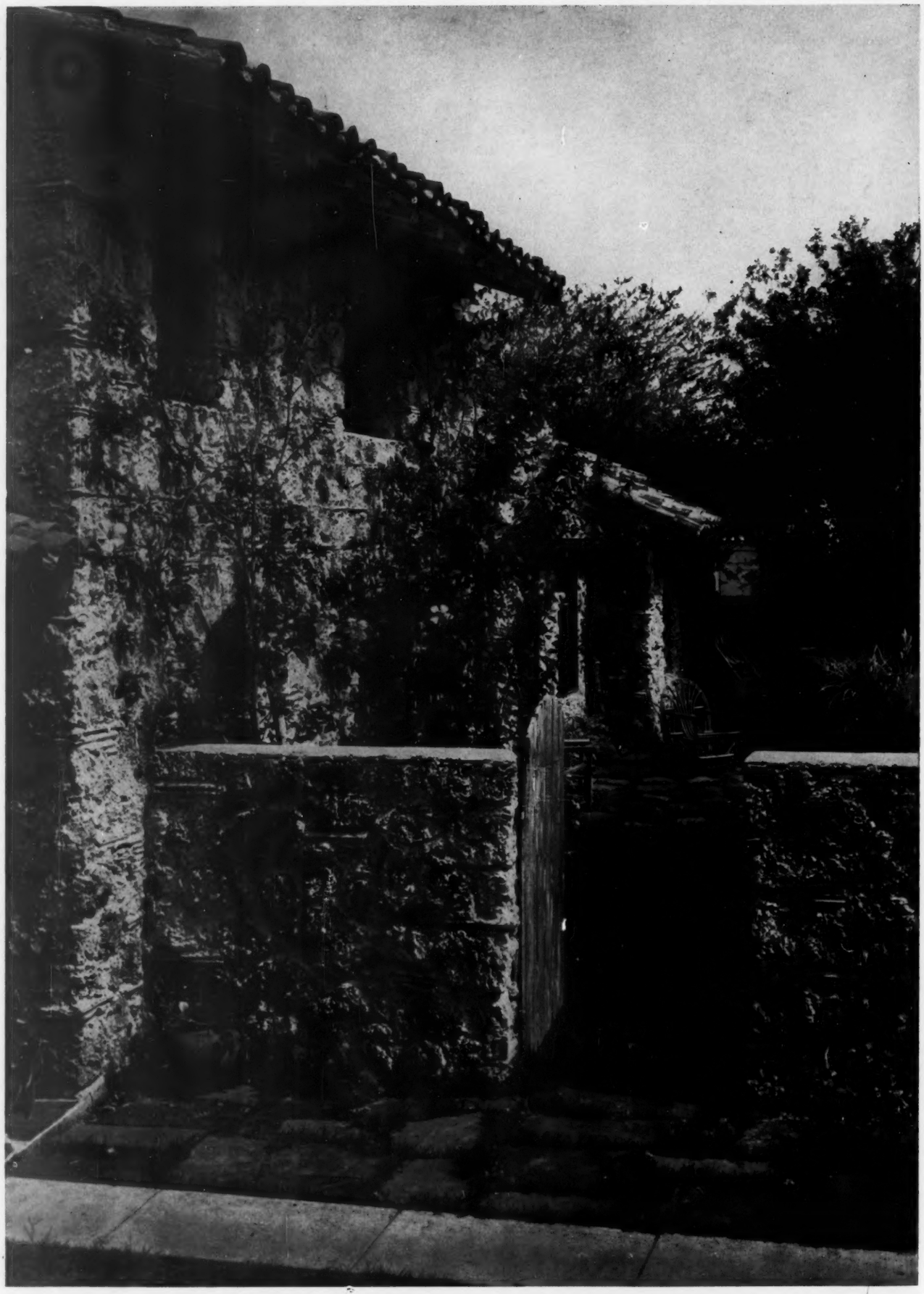
HOUSE IN CORAL GABLES

E. DEAN PARMELEE, ARCHITECT





Important factor in the design of this story-and-a-half residence for J. W. Evans in Coral Gables, Florida, was the extensive use of such local materials as coral rock and cypress. The plan was kept open to make the most of the sub-tropical climate, and creates the atmosphere characteristic of informal living



Materials indigenous to Florida were used wherever possible to enhance local character of the house
RESIDENCE FOR J. W. EVANS IN CORAL GABLES, FLORIDA

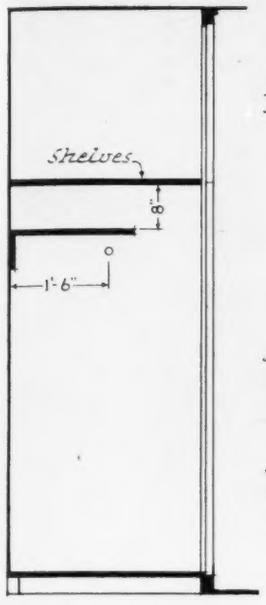
The walls are of coral rock, laid with random strips of red tile placed horizontally. Walls of the Patio, which is paved and screened, (below) are whitewashed coral rock. The roof is of Cuban tile

Screening is nailed to the exposed cypress frame. All the interior walls and ceilings are of cypress

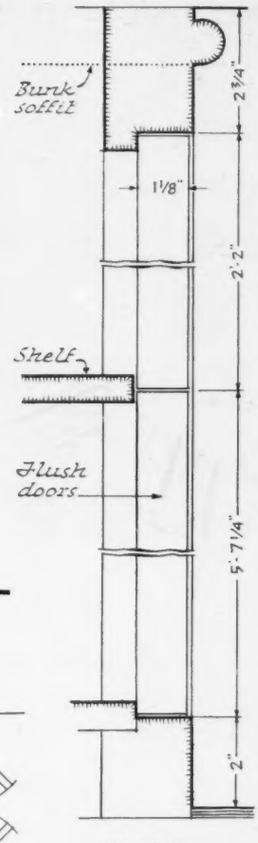
DESIGNED BY E. DEAN PARMELEE, ARCHITECT, OF MIAMI

The care-free atmosphere suggested by the layout of the house is conducive to comfortable living. Vermont slate, in variegated colors, covers the floor of the screened Patio (photo below)

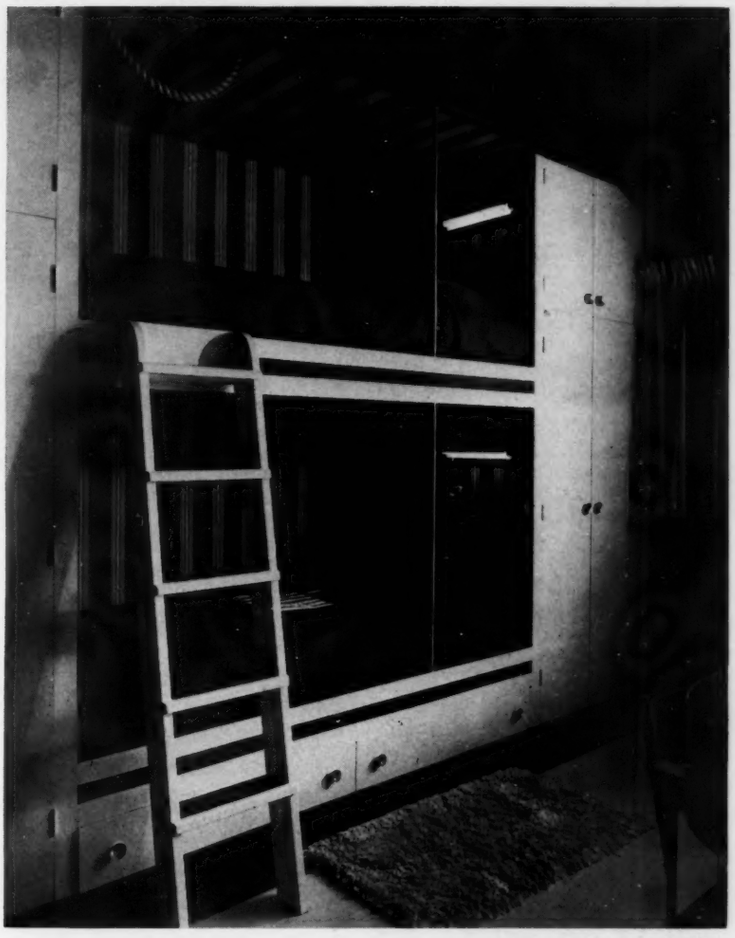
FLORIDA RESIDENCE BY E. DEAN PARMELEE, ARCHITECT



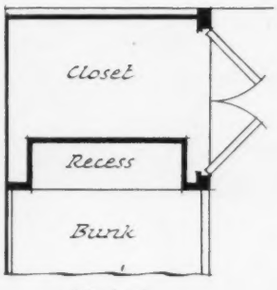
CLOSET SECTION



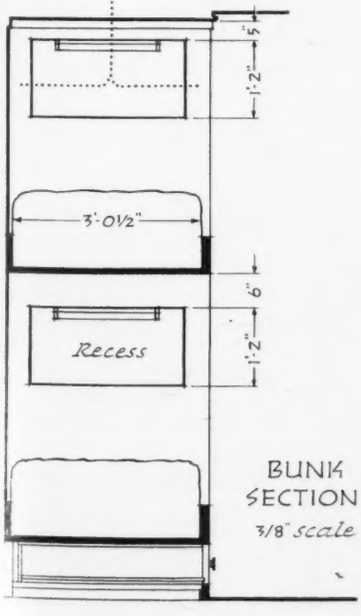
DOOR SECTION
3" scale



RODNEY McCAY MORGAN

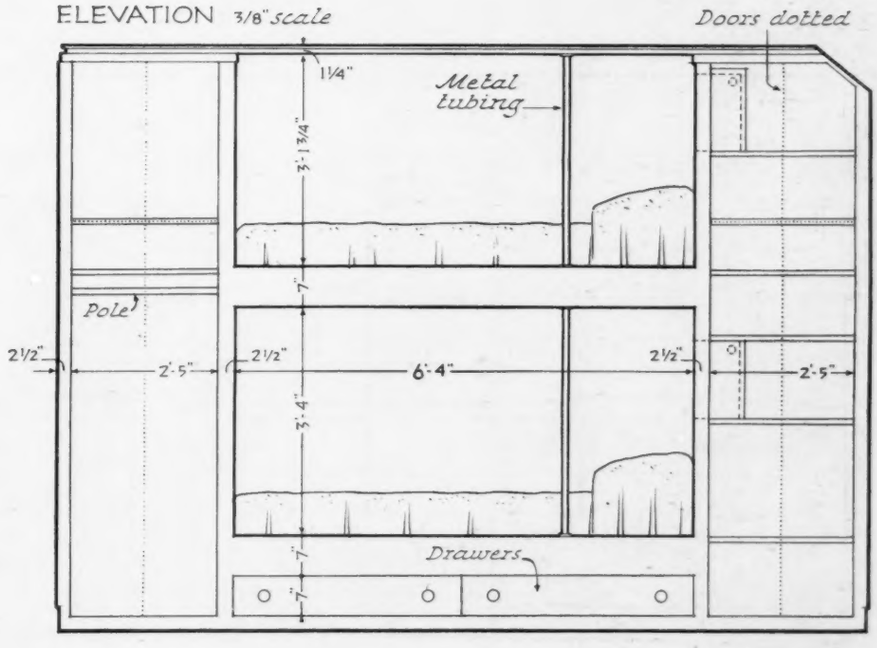


PLAN

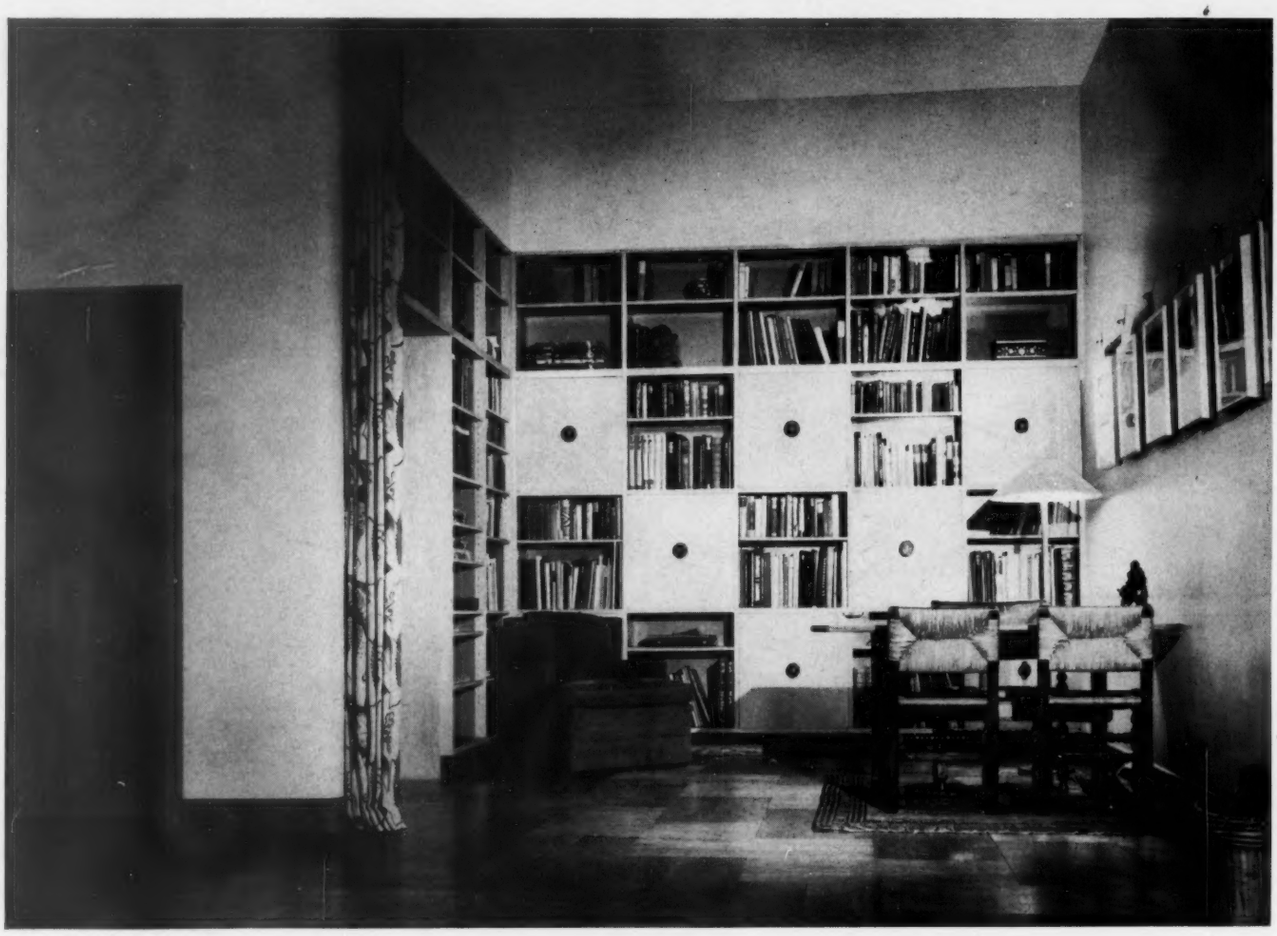


BUNK SECTION
3/8" scale

ELEVATION 3/8" scale

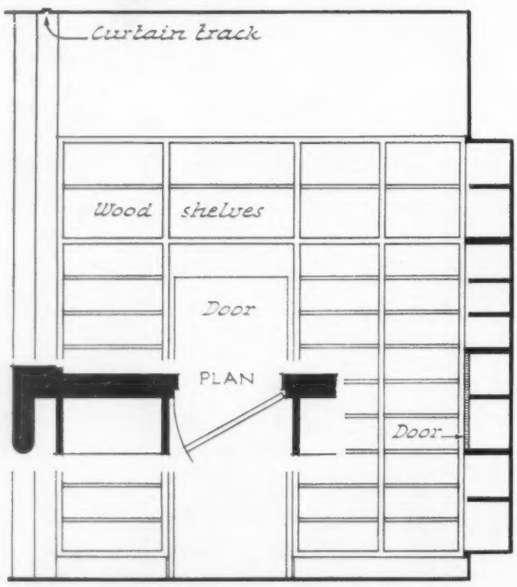


A. MUSGRAVE HYDE . . . . . Architect

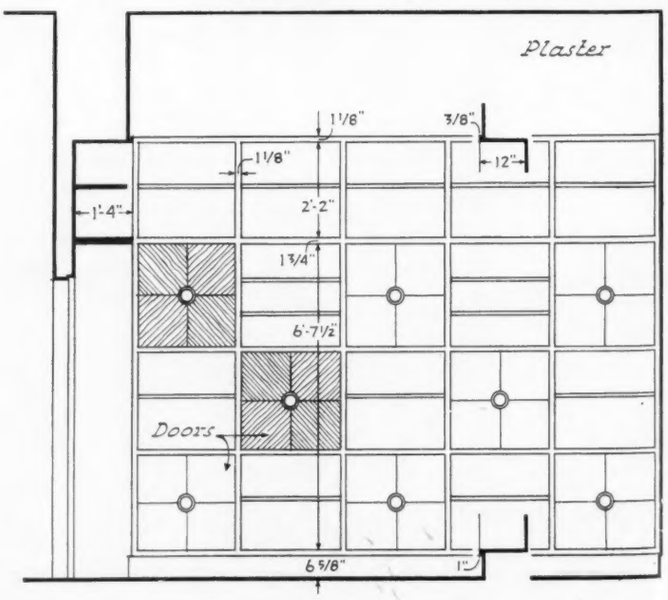


RICHARD GARRISON

SIDE ELEVATION 1/4" scale

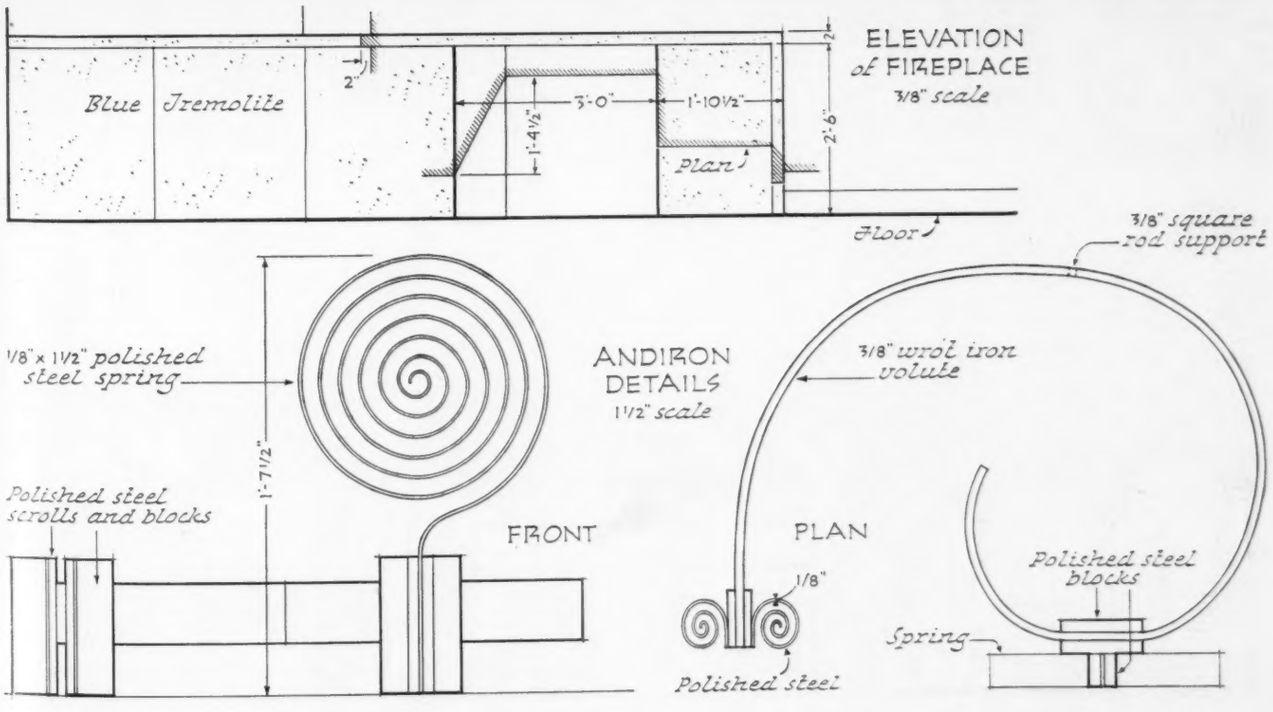


REAR ELEVATION 1/4" scale



GEORGE KOSMAK *Architect* RUTH GERTH *Designer*

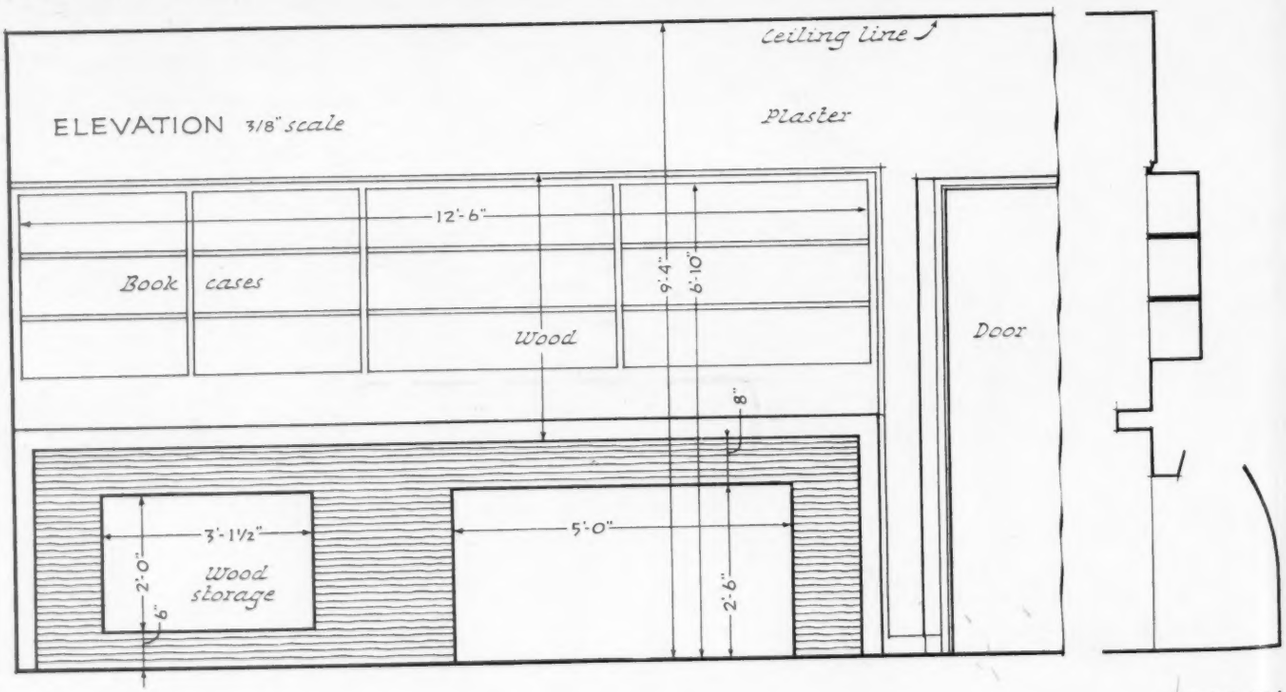
RICHARD GARRISON



GEORGE KOSMAK *Architect* RUTH GERTH *Designer*

FIREPLACE

JULIUS SHULMAN

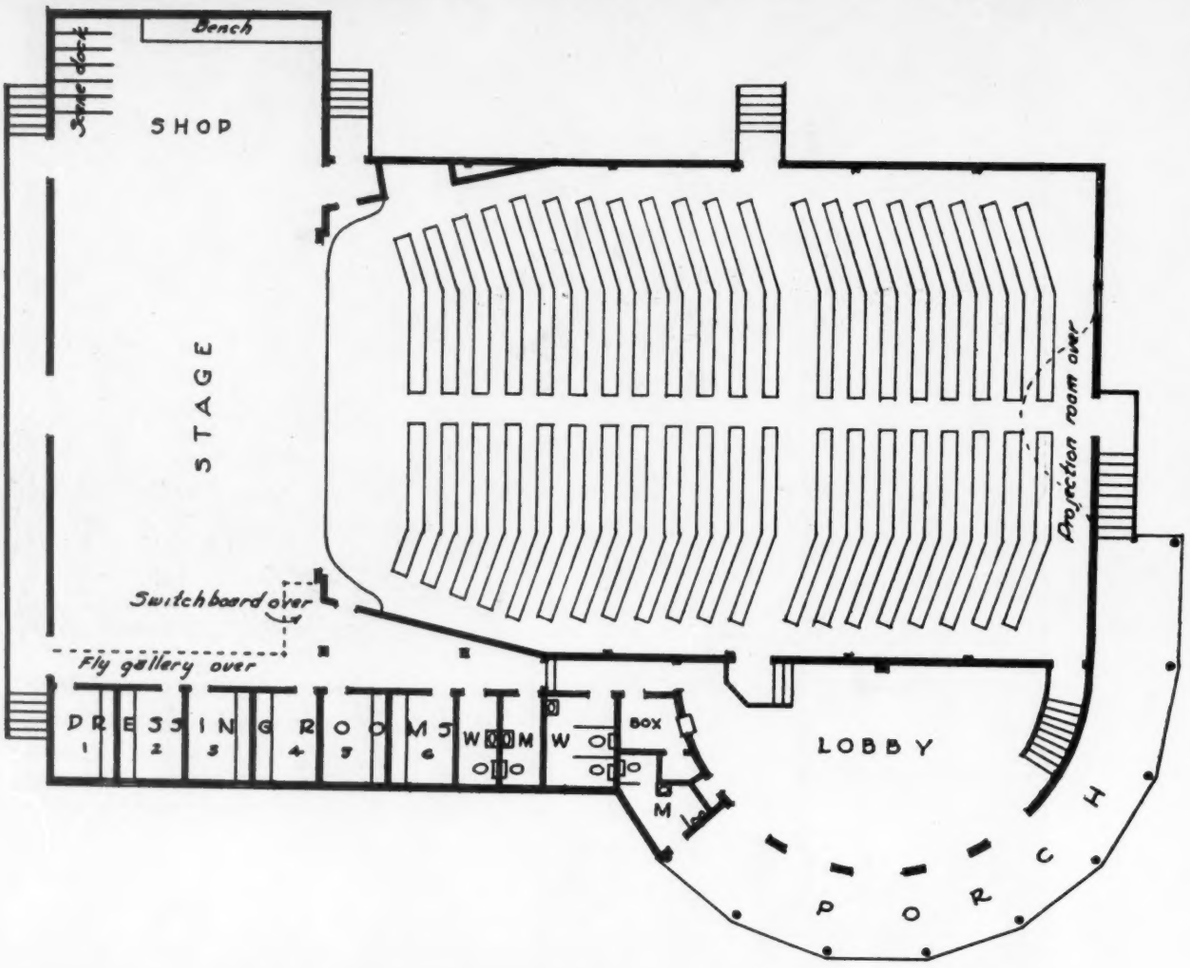


PAUL LÁSZLÓ . . . . . *Designer*

WOODSTOCK PLAYHOUSE

ALBERT EDWARD MILLIKEN, ARCHITECT

A SUMMER THEATER



The design of the Woodstock Playhouse, a summer stock theater at Woodstock, New York, suggests a modified type of barn construction. The roof is supported on six semi-circular fir trusses, with intermediate arches built of spruce. The absence of posts permits unobstructed vision throughout the theater. The interior is lined with rigid insulation board, in natural color, furred out from the roofers and sheathing. The lobby framing (see detail photograph on page 235) is particularly effective. (All photographs from Lipgar Photo Studio, Kingston, N. Y.)

A SUMMER THEATER – BY ALBERT E. MILLIKEN, ARCHITECT

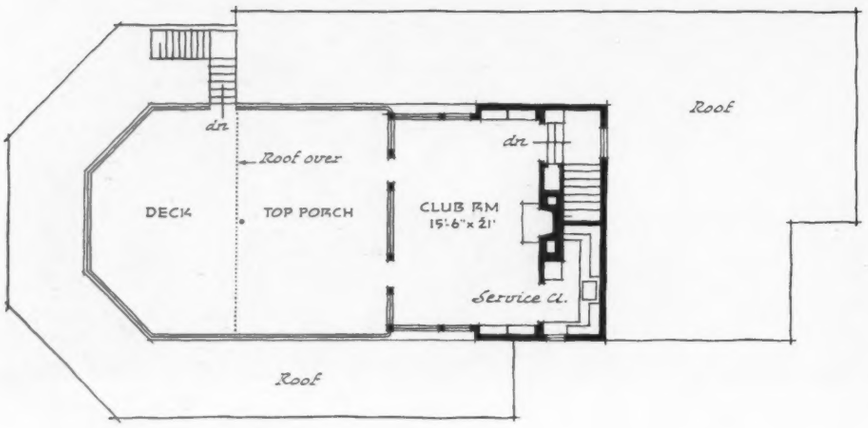
BRISTOL YACHT CLUB

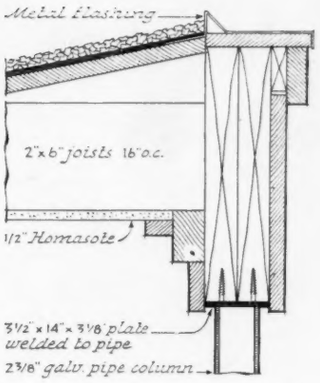
DESIGNED BY NORMAN FRANCIS HERRESHOFF

The Yacht Club in Bristol, Rhode Island, was built in 1939 to replace a 45-year-old building which was swept away by a New England hurricane. The building, which is covered with asbestos clapboard, was designed so that both upper and lower Club Rooms command a fine marine view. Entrance to the Club House is through a Lobby which is enameled white to suggest the trim neatness of a boat. Off the Lobby are the men's lockers, the Women's Powder Room, and the Steward's office. The Women's Powder Room is finished in dull grey-blue, with salmon-colored stools and curtains. Beyond the Lobby is the Lounge which is paneled with fir plywood and finished with clear wax. Furniture here is covered in dark green leather. Decorative accents are provided by dull, coarse-textured, blue-green curtains, pine tables, and small rattan pieces. Also on the main floor are a kitchen, a crew's room where the paid hands may wash up and sit around and a storage room for oars and other small gear. In addition to this storage room there is a storage shed on the property for outboard motors, etc.

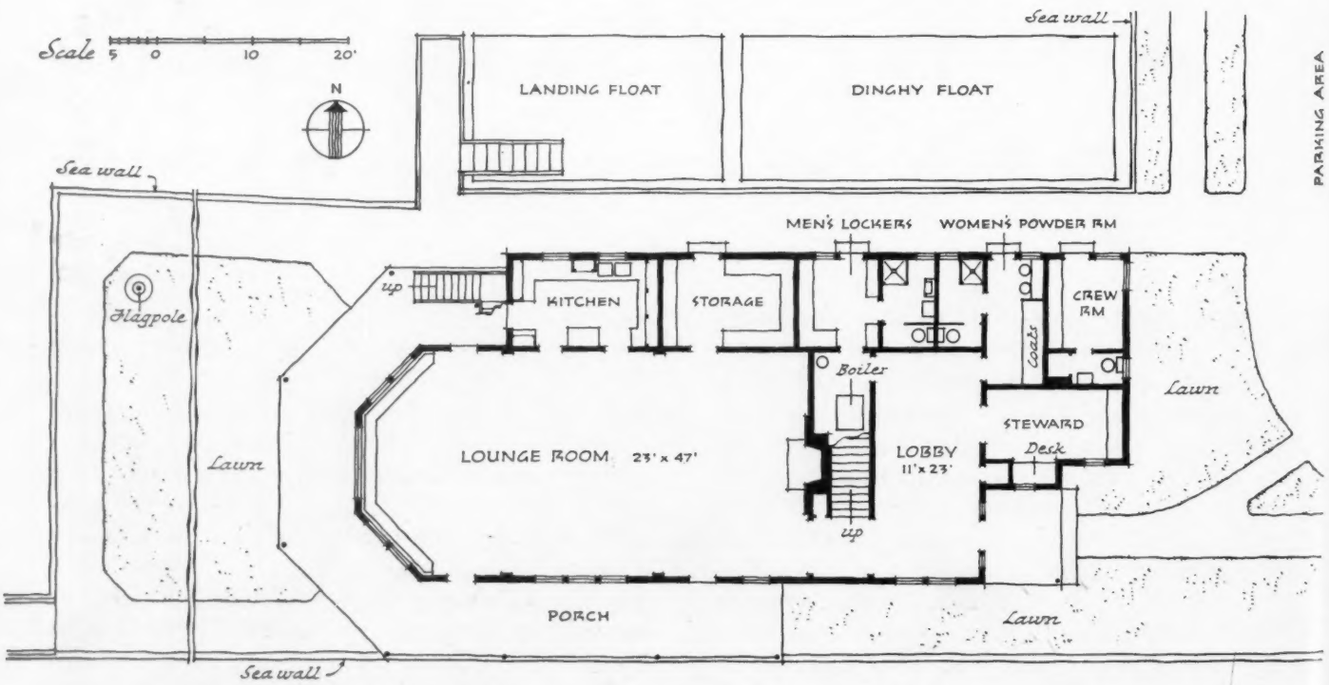
The Club Room on the second floor is paneled in beaded pine sheathing, and waxed. Furniture here is covered in maroon and light tan leather. Decorative accessories include dull rust curtains, rattan tables and lamps, and natural color blinds.

No plaster was used in the building. Instead, fir plywood and beaded pine sheathing were used on the first floor Lounge and the second floor Club Room. Steel diagonal braces in the kitchen partitions are anchored in the foundation to strengthen the building against storms of hurricane velocity. (Photographs by Richard Garrison, New York)





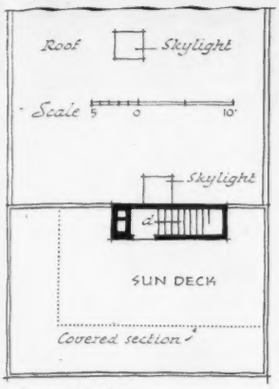
SECTION thru PORCH CORNICE



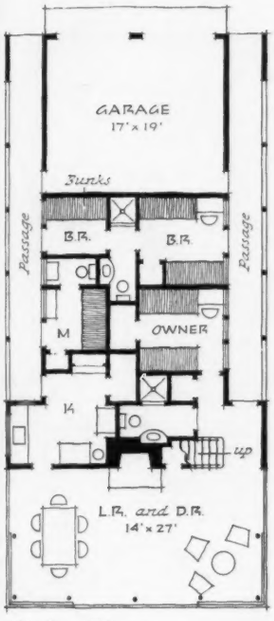
A YACHT CLUB DESIGNED BY NORMAN FRANCIS HERRESHOFF

BOAT HOUSE

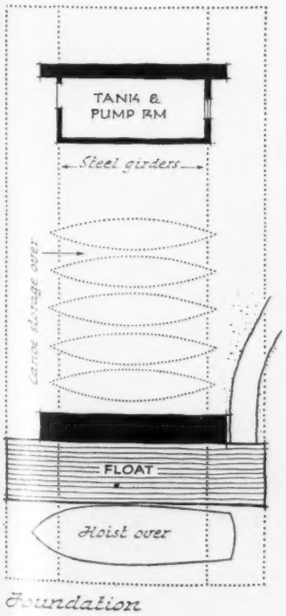
EDWIN A. KOCH, ARCHITECT



Sun Deck



Main Floor



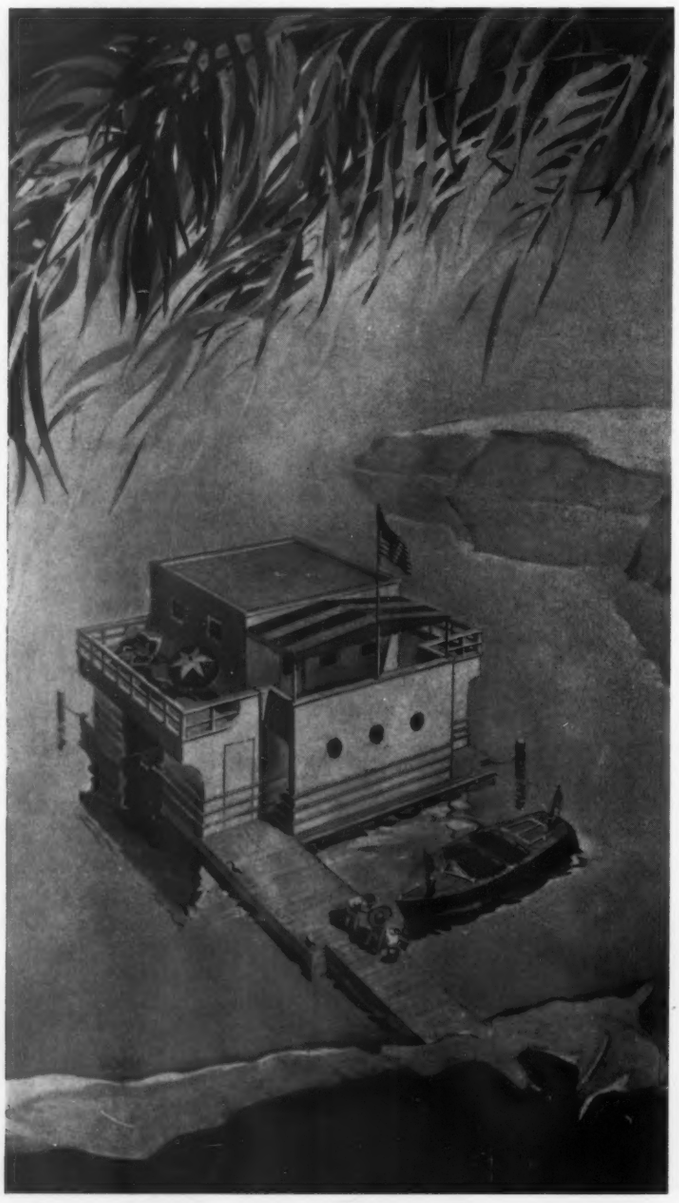
Foundation

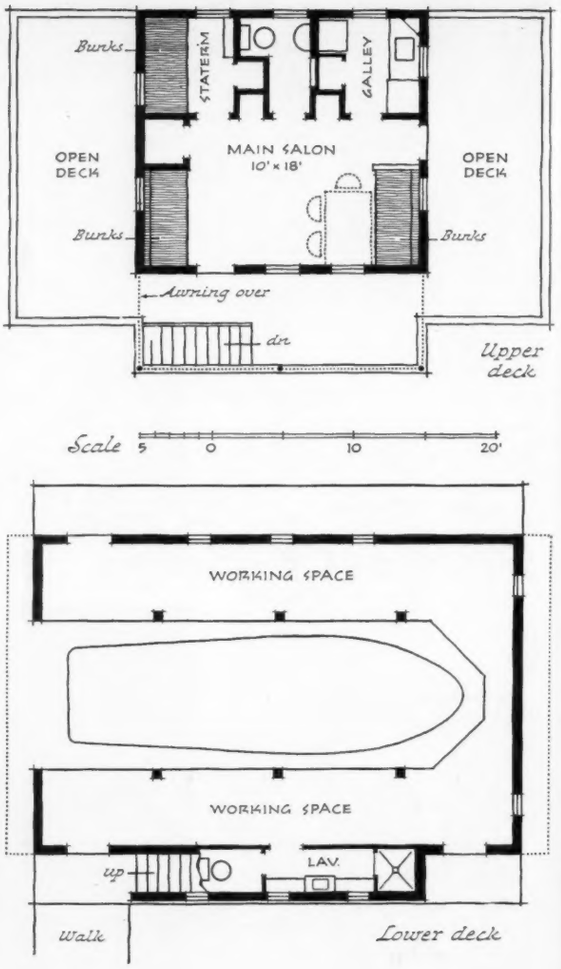
A glassed-in living-dining room, open passageways to permit the free circulation of air, a broad sun deck, and a wood-burning fireplace are some of the best features of this boat house, named by the architect, "Bridging Weekends." On either side of the two-car garage are gates to passageways, one of which leads to the living-dining room, the other to the kitchen. The owner's stateroom, the maid's room, the two guest rooms, as well as the kitchen, all face these passageways. Skylights admit the necessary light and air to the two bathrooms. The combination living-dining room is enclosed by sliding windows

BOAT HOUSE

EDWIN A. KOCH, ARCHITECT

Comfortable living quarters for a man and his family are provided in this boat house designed for week-end use and as a summer vacation retreat. The frame structure is covered with waterproof plywood, and the roof deck is insulated. The lower deck could provide additional sleeping space through the use of hinged berths along the wall, as well as housing the family speedboat. A stair from the landing stage leads to the upper deck, where a trap door is used to close off the stair well. Living quarters consist of a lounge, a private stateroom, and bunk space for four, in addition to kitchen, toilet, and closet facilities. Three large open decks surround the Main Saloon





A hinged gangplank leads to this boat house which is anchored about fifty feet offshore. Since the boathouse is not built on piles, permanently in place, but is floated on oil drum pontoons, it is possible to change its location whenever and wherever the owner desires

PAINTING SPECIFICATIONS

BY W. C. WOODYARD

EDITOR'S NOTE—*Mr. Woodyard is manager of the Architectural Department of Pratt & Lambert, Inc., Chicago, where for more than 25 years he has been rendering a technical and decorative service to architects. For the past 12 years he has set up painting programs for insurance companies and for property management companies in the Southwest and Central West.*

Decoration is an integral part of architecture; it is one of the trinity —form, pattern, and color—that affords the means of decorative expression. It is the last finishing touch to a work of creative art. Instead of affording a climactic note, all too often the architect's creative dream reaches a disappointing anticlimax in the painting and decorating job. Shall we accept this result as the inevitable? Is it reasonable to assume that craftsmanship in painting and decorating is a lost art, and reconcile ourselves to unsatisfactory painting work? Is it fair to the painting fraternity to assume that there is no inherent desire or pride in craftsmanship in painting work as in other crafts if such pride in craftsmanship has a chance to survive in competition? In the final analysis, is it not more logical and constructive for the architect to accept responsibility for outlawing poor work and encouraging a higher standard of craftsmanship by more scientific definition of what will be exacted on the job? In fact, is that not the architect's only recourse in dealing with this problem? Let us examine the basic economics of painting.

We may view today varnished office building trim that has stood up for 25 to 30 years without any refinishing, that is in almost as perfect condition today as the adjoining marble walls. We may view enameled woodwork—much of it—that has stood for 15 to 20 years, that is beautiful to see and touch. We may view floors in residences that have been maintained for 15 or 20 years with occasional recoatings, thereby avoiding recurrent, messy, floor-sanding jobs. By contrast, we have also observed the costly piling of coat upon coat on varnished trim until the character of the original wood is lost. We have seen the repeated painting of enameled trim until the delicate details of the moldings were lost with the many smudgy coats of paint or enamel. We have observed miserable-looking floors that were a continuous source of expense and dissatisfaction. An architect cannot be responsible for the way a building is taken care of after he has turned it over to his client, but he does accept responsibility for the beauty and durability of the original paint job, and the character of that original job may preclude or necessitate continuous recoating—recoatings that are costly from the standpoint of expense, but even more costly from the standpoint of inducing premature obsolescence resulting from too many coats of paint, varnish, or enamel.

What has science contributed to the problem of sound painting results? It may perhaps be best summed up by the statement that there has probably been a greater advance in the technological efficiency of paint products during the past decade than in any period in its history. Take, for example, the priming or foundation coats to which a large proportion of unsatisfactory painting results are attributable. Wood, plaster, iron, brick, tile, and cement are diverse in composition and character, and from the standpoint of adhesion, absorption, moisture retention, and other qualities offer varying finishing problems. Scarcely more than a decade ago the same priming coat was applied to all surfaces with varying results. Years of intensive research of the materials to be finished, as well as the finishing materials, have resulted in prime coats with far greater adhesion, sealing, moisture resistance, rust inhibitive or other qualities as required by the particular surface. The same research has carried through to the undercoats and finishing coats.

HUMAN FACTOR

It is well to view the problem from the standpoint of the conscientious contractor who is trying to build a reputation for quality work, and yet is faced with the problem of surviving in a trade that is unequaled in the possibilities for evasion. It is unfair to condemn the painting fraternity as a whole because of unsatisfactory painting work, since there is just as much reason for a painting contractor to take pride in the quality of his handiwork as in any other trade. A far more constructive course would be to encourage conscientious work by improving specifications and supervision.

Frequently, the painting contractor finds he must look beyond the plans and specifications in arriving at his estimate, if he expects to get the job. Many specifications are impractical of fulfillment to the letter, and some architects are touchy about criticism of the adequacy or practicability of the specifications they write. Some specifications are overly liberal in their provisions for the number of coats to be applied, possibly as a hedge for bargaining purposes in case of later changes or additions, instead of covering possible changes in alternate provisions.

Often the specifications are not patterned to fit what the job will stand and, instead of adjusting specifications to fit the pocketbook, an effort is made to lower the contractor's figure. Such a practice invites evasion and compromises control over the results.

The net result is that the conscientious contractor is frequently not only forced to gamble on the amount and quality of work that can be or will be exacted, but, being human and anxious to get the job, he is also forced to gamble on how much his competitor is likely to discount what is actually going to be exacted.

The primary purpose of a specification is to define adequately the work contemplated. We do not expect to get something for nothing; we are concerned only with getting

what we pay for. The greatest encouragement an architect can offer the conscientious, honest contractor is clear, specific, comprehensive specifications that can and will be enforced, with the enforcement features safeguarded.

ENAMEL WORK

There are many ways in which an architect can avoid evasion of a coat or two on the work. Take enamel work for example. While 5-coat enamel work is still extensively specified by architects, it is totally unnecessary because of improvements in wood primers and undercoatings, and we will therefore illustrate our point with a 4-coat enamel job. How often has an architect found himself powerless to prove his condemnation of a completed enamel job that he knows is unsatisfactory. He judges the finished job, but he cannot lift off coat by coat to determine the number and character of coats applied. Improper first coaters may have been applied, ropey flat paints may have followed instead of modern, free-flowing enamel undercoatings. It is almost impossible to definitely *prove* the short cut of one or two coats even though the job may be unquestionably unsatisfactory. On the other hand, a priming coat is easily identified, a second coat of a modern, free-flowing undercoating looks very different from a prime coat, a third coat of gloss enamel is obviously identifiable, and the final eggshell enamel coat is, of course, different. But it may be claimed that the contractor works in various parts of the building and we may still miss seeing the evasion of one coat. The clever contractor who is bent on evasion will willingly recoat all rooms in which there is a complaint and still miss a coat on the major part of the work.

We often make superintendence of painting work a very arduous task when it can be made a very simple matter. Ask the contractor to assume responsibility for checking himself by inserting such a safeguard in the specifications:

"All work in which a coat of material has been applied must be inspected and approved by the superintendent before the application of the succeeding specified coat; otherwise, no credit for the coat applied will be given, and the contractor automatically assumes the responsibility to recoat the work in question. The painting contractor will furnish the superintendent with a report of the particular coat applied when completed for inspection and approval to comply with the above."

This is offered as an illustration of the many provisions that may be inserted in specifications not only to safeguard the architect's interest, but to encourage contractors who are endeavoring to maintain higher standards in painting work.

The specification of products is always a problem to the architect. Policy in this regard varies. Specifications by analysis are unsatisfactory and rarely resorted to because there is often a chemical change in the treatment and fusion of ingredients, and it has not proven possible to define adequately the highly-important factor of processing in manufacture. Furthermore, in a formula specification, it is necessary to determine just what the raw ingredients should be, and the proportions that should go into a product. No two of the foremost half dozen paint technicians in the country are in complete agreement as to the most efficient formulation of the various kinds of paint.

FORMULA SPECIFICATION

The main reason that the architect avoids using a formula specification is because he does not choose to assume the responsibility and relatively high cost of determining whether the dozen or more different products that go into his specifications measure up to the formulas he has selected. Some architects believe the soundest policy is to specify outright the product desired, on the theory that this method offers the best protection to their client. Others are much opposed to specifying a product exclusively and specify a given product or approved equal. This is likewise a sound procedure provided the word "approved" is not omitted, and provided that cheaper products are not approved, because the latter course is not in the interest of the client, and is unfair to contractors who have taken their time to bid on the higher grade materials. Still other architects specify three or four brands, or "equal." The latter course leads to more confusion in deciding how many and which particular products are in a given category of equality, if they are in fact equal.

After all, isn't the main objective to set up a standard of quality for a client's job and a common standard on which to get competitive contractors' bids, rather than to attempt to rate manufacturers?

Definitely specify the product which you believe best adapted for the work, as you would probably do if you were writing a specification for your own home, incorporating as a part of your specification the following:

"The bids to be considered must include a bid on goods herein specified, but contractor may submit alternate bids on materials which he considers fully equal to those specified; provided he appends the name of the manufacturer and explicit designation of each product he offers as a substitute, stating the amount to be added to or deducted from bid for such substitution. The architect reserves the right to award the contract to the lowest bidder on the goods specified, or any accepted substitutes, proposed in the alternate bids submitted as above. After the award, no substitution of materials for those mentioned in the accepted bid will be permitted."

The basic bid on such a standard commits all contractors to one bid on exactly the same thing, permitting a fair comparison of figures.

If a contractor wants to effect a savings for himself on material costs in an "or equal" or open specification, he normally waits until he gets the contract before making the request. Under the terms of the above specification he must offer one figure based on the architect's standard. If there is a savings to be effected in the use of a cheaper alternate, the client gets the benefit of the savings. In any event, the choice of the alternate or the architect's standard is left to the architect, and the matter is settled when the contract is let, without the time-consuming barterings over approvals which often follow after the contractor has secured the job.

There is a steadily-changing evolution in finishing materials and painting technique, and the architect needs technical guidance in securing the best results. The architect seeks the highest quality materials, seeks to take advantage of the development of science, and seeks such guidance and cooperation if it is offered and given with a high sense of integrity of purpose, and with the realization that the architect and manufacturer share a common interest in the high quality of the finished result.

A large variance in the range of bids on painting specifications, sometimes as great as 50 to 100%, offers a challenge to specification writing. It has proven possible to bring bids within a narrow range. Nothing is attained in the way of results by condemning the painting fraternity; we must share responsibility in elevating standards. That may be accomplished by anticipating and giving study and definition to the many controversial situations which arise, and by a more comprehensive and detailed definition of what will be exacted.